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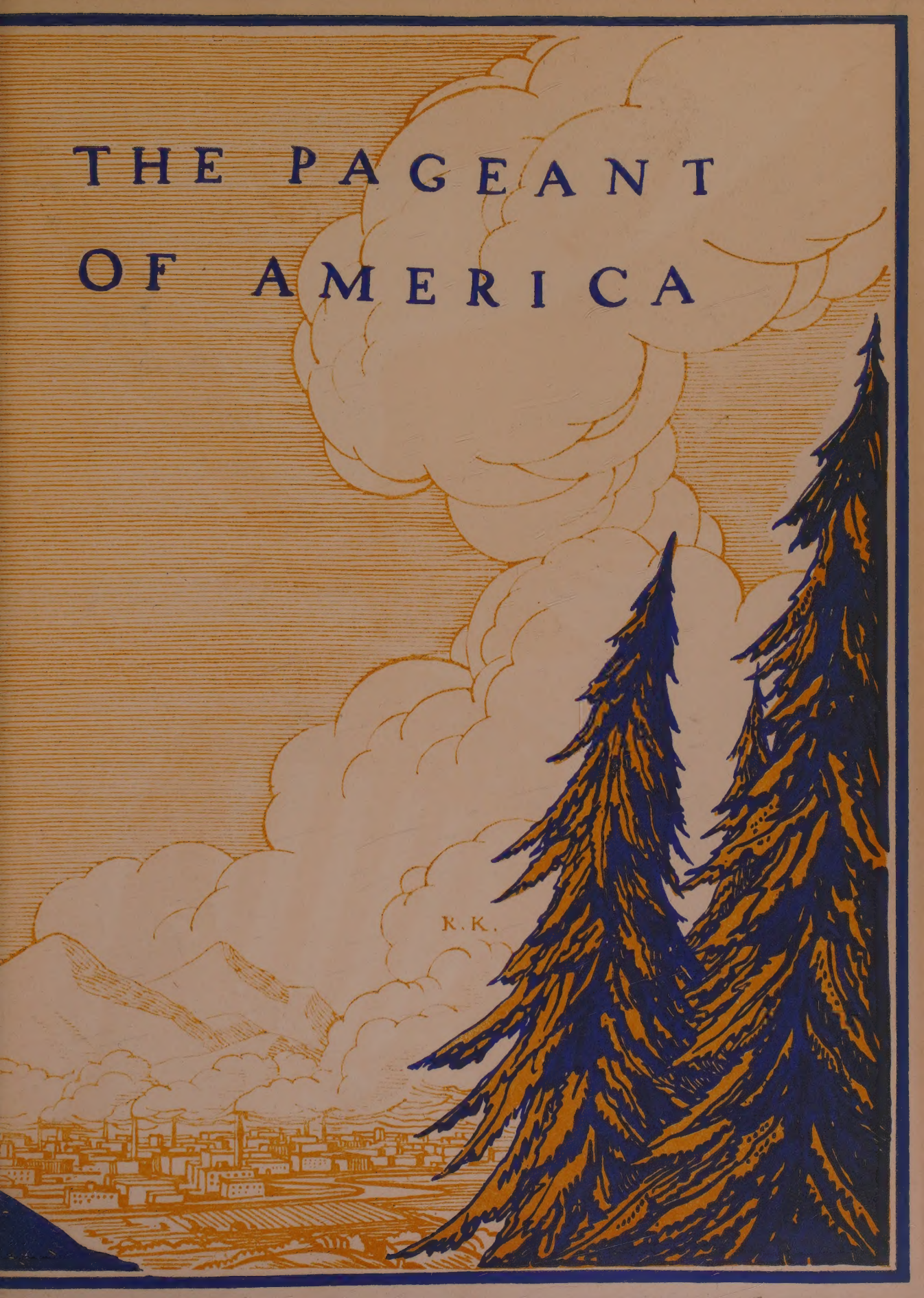

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THE PAGEANT OF AMERICA

A PICTORIAL HISTORY OF THE UNITED STATES

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From the painting by John La Farge (1835–1910) in the Metropolitan Museum of Art, New York

THE MUSE OF PAINTING

THE PAGEANT OF AMERICA

THE AMERICAN SPIRIT IN ART

BY

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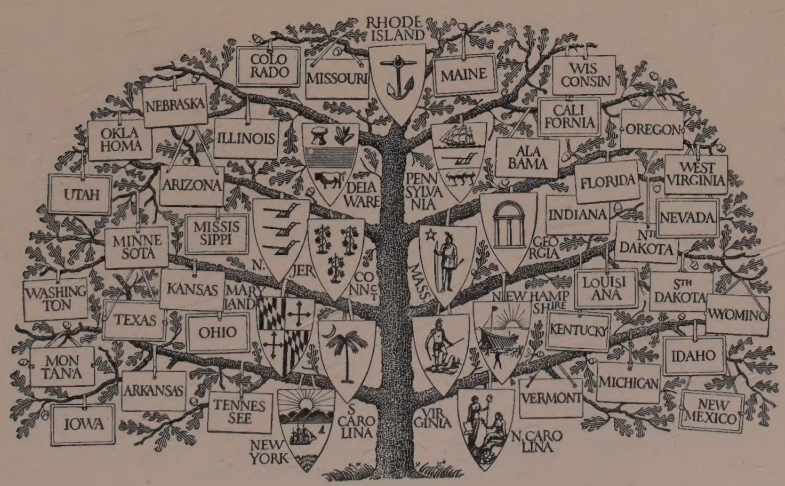

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THE AMERICAN SPIRIT IN ART

"ART," Ralph Adams Cram once remarked, turning his attention for the moment from the creation of Gothic churches, "is not only a function of the soul, an inalienable heritage of man, an attribute of all godly and righteous society; it is also the language of all spiritual ventures and experiences, while, more potently than any other of the works of man, it proclaims the glory of God, revealing in symbolical form some measure of that absolute truth and that absolute beauty that are His being." Many times students have scanned the paintings and sculptured pieces, the buildings, and the poetry in an attempt to discover the spiritual adventures and experiences of this folk of European stock whose habitations reach from the Atlantic to the Pacific. Many harsh judgments have been passed upon a people whose spirit never seemed to rise above its farms and mines, its machines, and its shops. The vigorous life within the borders of the United States, the sprawling cities, the rattling factories, the ceaseless nervous activity of its citizens, have given the impression that America is materialistic and that the worship of Mammon is the true national religion of this western republic. Sadly enough since the World War, when America has become rich surpassing all nations, "Americanism" has come to symbolize for millions of people the world over, that lust for gold which consumes all finer emotions. And this has come to pass in a day when thousands of Americans look up reverently each year to Saint-Gaudens' *Lincoln*, and find that graven image a satisfying representation of their national idealism.

True it is that America has been slow to develop art. The reasons are not difficult to discover. The folk from the British isles who crossed to North America in the seventeenth and eighteenth centuries were not, as a race, endowed with the artistic sensibility of the French or the Italians. British genius, while capable at times of fine artistic work, has more commonly expressed itself in other forms of intellectual and emotional activity than that of the canvas and chisel. Eighteenth-century Americans showed a truly British genius in the political structures they created following the American Revolution; but they produced no sculpture, and but little painting and poetry worth the name. And this despite the fact that the English colonies had witnessed, particularly in the Hudson valley and in the South, the emergence of a well-defined aristocracy. Before the French Revolution, Kenyon Cox has noted, art "had been distinctively an aristocratic art, created for kings and princes, for the free citizens of slave-holding republics, for the spiritual and intellectual aristocracy of the church and for a luxurious and frivolous nobility." In the Spanish colony of Mexico a white aristocracy, influenced somewhat by contact with the artistic Indian, called into being not only churches and cathedrals more magnificent than anything in the English colonies but some painters and other artistic craftsmen of real ability (see Vol. I). To the life of the British colonies the Indian made no artistic contribution, the northern Indians were quite uncivilized and were pushed

out of the way as rapidly as possible by the conquering white. Of much greater consequence was the fact that the planter aristocracy was scarcely a century old as contrasted with the accumulated experience of more than two centuries on the Mexican plateau. Moreover, there was among the English settlers no religious hierarchy like that which played such an important part in the art life not only of Mexico but of Europe, and no urban center for the intellectual life of the provinces. What Paris has been to France or Pekin to China, Mexico City was to the Valley of Anahuac in the days of the Spanish colonial empire. But this ancient capital of the Aztecs had no counterpart on the Atlantic seaboard from Maine to Georgia. The Anglican church in the southern colonies was a rural church for a thinly settled plantation country. No bishops or archbishops traveled in magnificence from parish to parish. Farther north the dissenting Quakers of Pennsylvania and the Puritans of New England were definitely opposed to the use of art in connection with the ministrations of religion. To such folk beauty, whether of ritual or altar, smacked of popery and they would have none of it. In a day when aristocracies were almost the sole patrons of art the temporal aristocracy in the British North American colonies had yet to acquire the traditions which come from a long heritage, and a spiritual aristocracy was, in the mediæval sense, non-existent. Then came, at the end of the eighteenth century, the American Revolution and the French Revolution. The first severely shook the aristocracy of the New World and the latter that of the Old. It has been the fortune of the American people, therefore, to be compelled to lay the foundations of their art life in a century which found the artists of western Europe struggling to adjust themselves to the new freedom, the new thoughts and ways of life that followed the passing of the *ancien régime.*

The trickle of adventurous American students who in the first half of the nineteenth century crossed the Atlantic to study under the supervision of the masters found their tutors divided into different schools of thought in accordance with the freedom of the new day. Their technique learned, these young Americans returned to participate in the vigorous life of a virile pioneering people. The first half of the nineteenth century was a time of swift material development when the frontier was sweeping westward across the continent. It was also a time of tense emotion as the antagonisms engendered by the divergent civilizations of the North and the South finally flamed in civil war. The returning artists found a people too engrossed with the task of forging a nation to give much heed to canvases or marble. The frontier and the expanding commercial and industrial life of the East absorbed the fluid capital of America so that the money available for the accumulation of art treasures west of the Atlantic or for the endowment of schools of the fine arts was not large in amount. Americans, for the most part staying at home engrossed in a multiplicity of activities, were almost completely isolated from the world of beauty as expressed in painting and sculpture. Much as the returned student might admire his fellow countrymen he could get from them but small appreciation of his careful brush strokes — and he could sell them but few pictures. Yet much the same spirit that took some Americans across the continent to found their homes amid the fir trees of Oregon held others to the task of bringing to the people of the western republic the artistic heritage of Europe. As the nineteenth century merged into the twentieth the labors of our artist pioneers began to bear fruit.

Several factors contributed to this result. By the end of the nineteenth century the fires of the Civil War period had largely burned themselves out. Young men from the North and the South had fought shoulder to shoulder under the old flag against the battalions of Spain. The United States had acquired an empire reaching half way round the world. A new national consciousness took the place of the old sectional bitterness. The American people achieved economic unity, and in the World War a spiritual unity surpassing anything in their history. If national feeling ranks with religious feeling as an inspiration for art, twentieth-century America has at last established a solid foundation for artistic development. Countless buildings, public and private, in the North and the South, the East and the West, are being decorated with murals filled with the spirit of America. Religion, too, again moves the artist as in times gone by. The harsh creeds of many of the early sects have been softened, and beauty has come once more into the churches. Cathedrals, like those of the Middle Ages, are arising in twentieth-century America (see Vol. XIII). Within their walls the quest of God continues. But outside the dim interiors where the altar candles flicker the quest of God goes on also in the full light of day. Americans have begun to turn to nature, so long as enemy to be overcome, with an almost pagan wistfulness. John Burroughs, the prophet of the out-of-doors, and Winslow Homer, the matchless painter of the sea, were contemporaries. The ideals they cherished still live and grow in influence to move men in all walks of life.

Idealism has not died with America's mounting wealth nor has materialism crushed the finer sensibilities of this people of the United States. The wealth of America has brought to the New World much of the best of the art work of the Old and has made it possible for the poorest American to enrich his life by contact with the spirits of the greatest artists of ancient and modern times. It has founded schools for the education and discipline of the artistic impulse of such students as care to come and can qualify for admittance. It has sent other students to foreign lands to broaden their artistic training. It has made it possible for the American man of affairs to decorate his habitation and refresh his spirit with bits of true beauty and this, in turn, has enabled the artist to live. America has ceased to be on the periphery of the European culture area. It has become part of its generative center. The art life of this trans-Atlantic people, so long retarded by more pressing national tasks, has just begun.

RALPH H. GABRIEL

CHAPTER I

COLONIAL PORTRAITURE

FOR the first century and a half of American painting, the chief concern is with portraiture. We may note a period of rude beginnings, which ends, about 1740, with the advent of such reasonably trained face painters as Smibert, Feke, and Pelham. The late colonial face painters, with Copley as their leader, occupy the field from about 1740 to 1790. From that time, largely under Benjamin West's influence, our portrait painting follows the English manner, with a great gain in general competence.

The sturdy settlers of the Eastern coast of the present United States brought little knowledge of art with them, and probably even less love. The great collectors of England were persons whom the Puritan exiles had every reason to suspect — the Catholic Earls of Arundel, the autocratic Charles I, the libertine Duke of Buckingham. Besides, the hard conditions of pioneer life, the smallness of the houses, the statutory bareness of the churches, the absence of any long-lived organizations for culture or public administration made pictures a superfluity. However, as the British colonies, ever zealous for book learning, gained in wealth, and the towns of Boston, New York, Philadelphia, Newport and Charleston, grew into substantial little cities, the self-esteem of the citizens properly grew with their towns. Lest their efforts to found families and to found states be forgotten, they enlisted the portraitist, or as they would have called him more accurately the "limner" or "face painter."

We have to do in almost all cases of face painters before 1750 either with home-bred amateurs or with foreign adventurers whose scanty talents would hardly have commanded a living in Europe. Their styles were naturally as heterogeneous as their origins. It could not afford a basis for an American manner. In mentioning them at all, an art critic is performing the alien duties of a historian.

By the middle of the eighteenth century, our colonial face painting begins to assume a more standardized and professional look. John Smibert had come to New England in 1729, bringing with him some faint flavor of Italian studies and, what was more useful, his own copies after Van Dyck.

Peter Pelham, meanwhile, made excellent engravings at Boston, and doubtless possessed many sterling English prints after that very competent portraitist, Sir Godfrey Kneller. In 1727 Pelham painted the characterful portrait of the Reverend Cotton Mather and that of his nephew, Mather Byles, which are in the American Antiquarian Society at Worcester, Massachusetts. In 1748, John Copley's widowed mother became Pelham's wife. We must suppose then that Copley came up with a certain knowledge of good pictures, if only in engraved form, and that when in 1771 he rejoiced in the copies of Titians and Correggios which he studied at Philadelphia and in the original Van Dycks which he saw, or thought he saw, at New Brunswick, New Jersey, he was merely con-

firming youthful tastes. Yet Copley, doubtless profiting by his stepfather's precepts and by Smibert's copies, was essentially self-taught. Few artists have had a more dogged and patient eye. To make the figure exist as mass, to seek the glint of stuffs, to search the minuter forms and the character were second nature to him. Finer shades of complexion and texture were ignored in his heavy and cautious renderings. Gilbert Stuart later decried the leatheriness of the effect. Yet it is doubtful if the early Copleys would be better if they were more dexterous and gracious. His is an extraordinary gallery of the New England makers of the nation. We have, well discriminated, the massive irascibility of John Adams and the somewhat dandified egotism of John Hancock and the massive eagerness of the engraver and silversmith, Nathaniel Hurd. The colonial women also live amazingly on his canvases. One ordinarily feels a somewhat conscious and stilted dignity, coupled with a little natural worriment at being the spouses of such formidable husbands. But there are also certain female portraits of marvelous geniality — Epes Sargent's wife in her riding habit, that portentous Mrs. Fort, of Hartford, who has manifestly outlived all hesitations. And there are a few pastels of young women of the most flowerlike delicacy, assuring us that the breed has not really changed between John Copley and Alden Weir. These pictures will always have a rustic look among fine portraits of the standard traditions, but they will also hold their own in any company for sheer force of character. Certainly a more fluent method would not improve them, and when, in his later English years, Copley attained urbanity, what his art gained in professionalism it more than lost in interest. He had been forced to sacrifice an undisputed primacy in America to a quite hopeless competition with such masters of portraiture as Sir Joshua Reynolds, Romney, Gainsborough, and Raeburn.

It is one of the ironies of history that Copley, upon whom we depend for the looks of the Yankee founders of the Republic, was a Loyalist, driven in the fullness of his powers to England, where, an esteemed second-rater, he flourished as a painter of portraits and contemporary history. One likes to imagine that with other politics and fates, he might have founded an American school of portraiture and historical painting far superior to that which soon came into being under the auspices of that ever patriotic expatriate, Benjamin West. But Copley was taken from us when he was only thirty-eight, and, sadly enough, our irreparable loss was not greatly England's gain. Copley is the only great painter America produced before the Revolution, and while the antiquarian fervor that is rediscovering scores of his painter contemporaries brings interesting genealogical and historical results, nothing has been or is likely to be discovered that will shake John Copley's solitary eminence at the beginnings of our art.

Copley's contemporaries, such as Feke, Matthew Pratt, and Charles Willson Peale, require little more attention than is furnished by the cuts. Peale was fortunate in painting early and intimate portraits of Washington, which are invaluable to the historian and biographer. Among the portraitists active before the War of Independence only Abraham Delanoy, Jr., and Henry Benbridge are likely to get a second look from the art lover, though the antiquarian and genealogist finds excellent account in them.

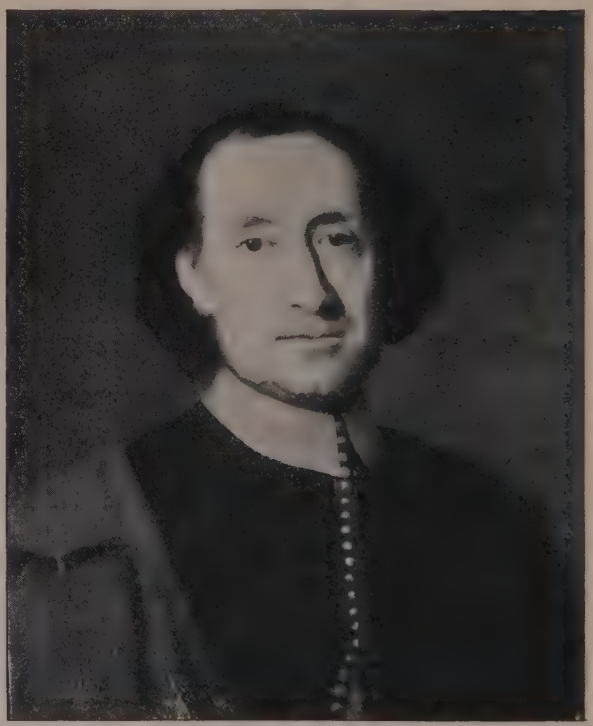
1 From the portrait of Governor Richard Bellingham in the possession of Thomas B. Clarke, New York

WILLIAM READ

William Read, who was apparently the first portrait painter to practice in the British Colonies of America, was born about 1607 at Balcombe, England, and died at or near Norwich, Connecticut, in 1679. This portrait of the scarlet-gowned Governor of Massachusetts Bay Colony is dated 1641 and signed W. R. By a series of convincing inferences, Thomas B. Clarke has identified the painter with William Read who in 1665 was paid for an "exact mapp" of the Colony. Read's artistic education was apparently limited to observation of the average English portraiture of King James' reign. One feels, however, that he has told a truthful story about his melancholy and fanatical sitter. Bellingham had been a notable persecutor of the heretic and the godless colonists, and completely looks the part.

JACOBUS GERRITSEN STRYCKER

New Amsterdam had a far richer artistic background than Boston. The work of the first painter, Jacobus Gerritsen Strycker, is of a more than competent sort. He was born at Ruinen in Holland and died in New Amsterdam in 1687. Strycker came to New Netherlands in 1651, bringing a wife of the Huybrechts family who was possibly related to the Huybrechts girl who married Rembrandt's son Titus. Strycker had profitably studied the masterpieces of Rembrandt's early and middle manner, and is skillful both as a painter and observer of character. Since the sitter died in 1665, we may date the panel a little earlier.



2 From the portrait of Adrian Van Der Donk in the possession of Thomas B. Clarke, New York

3 From the portrait of Oloff Stevense Van Cortlandt in the possession of Thomas B. Clarke, New York

HENRI COUTURIER

Strycker came from the native Dutch school. His successor, Henri Couturier, seems to derive from a Holland obsessed by France and artistically decadent. Of Couturier we have very little information. This portrait attests a really powerful gift for characterization. The artist was in New Amsterdam as early as 1663 and died there in 1684. One may imagine that he had admired in Holland the Gallicized artists of the type of Nicholas Maes. The sitter died in 1684, aged 74 years. To judge by his appearance, this fine portrait may have been painted some ten years earlier.

UNKNOWN ARTIST
(about 1675)

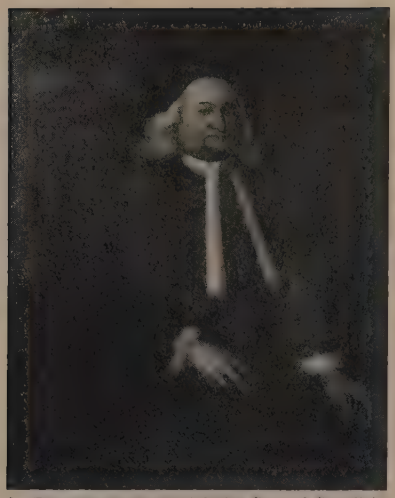
Alongside painters with a modicum of European training we occasionally find naïve native talents based on unguided observation and patience. Such was the painter, probably a Dutchman, who about 1675 painted the delightful portrait of Madam Elizabeth Freake and Baby Mary. This genuinely primitive work, full of dogged character and charmingly tenacious research of detail, can hardly be the work of a foreign face painter — they never took such pains — but is rather a precious homemade product of colonial America. The companion piece, Mr. Freake, is only less attractive. Such works are visible reminders to twentieth-century folk of the elegance that civilization in seventeenth-century America soon attained. A modern matron might envy Madam Freake her supply of fine lace.

4 From the portrait of Madam Elizabeth Freake and Baby Mary, loaned by Andrew Wolcott Sigourney and Mrs. W. B. Scofield to the Worcester Art Museum, Worcester, Mass.

5 From the portrait of Mrs. Augustus Jay in the New York Historical Society

GERRET DUYCKINCK

At New York there flourished a family of Duyckincks who for three generations were successful face painters. It is the most continuous artistic succession that America has seen, being rivaled only by the three generations of Hills, engravers, and the Peales in the last century. However, the Duyckincks show no progress from father to son and remain at a low level of accomplishment. One Duyckinck will be enough, and we select Gerret, who, apart from the rigid sort of portraiture represented by our cut, is on record as making stained glass for a church at Esopus, New York, in 1679, being perhaps the first practitioner of what was much later to be a peculiarly American art. His rude work in portraiture shows that he was self-trained, though he may have looked at prints after Lely and Maes. He was born in New Amsterdam, in 1660, worked mostly at Albany and died in 1710. The active years of his life fell entirely within the period when the fair region of the Hudson valley was an English province. Both New York and Albany were trading centers where wealth was accumulated sufficient to warrant galleries of family portraits. Duyckinck lived in the years when the aristocracy of New York was taking form.



6 From the portrait of Judge Samuel Sewall in the Massachusetts Historical Society, Boston

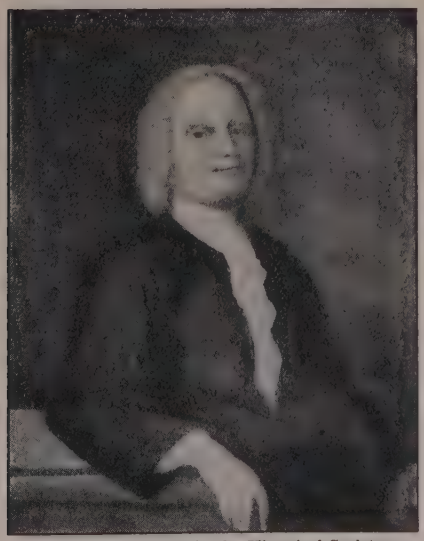
NATHANIEL EMMONS

Returning to Boston, we find a slightly better state of things. Nathaniel Emmons, who was born in Boston in 1703 and died there in 1740, is a limner of fair skill. Among his sitters was the famous magistrate and diarist Samuel Sewall. The portrait seems a true if not a very speaking likeness of the Boston judge who publicly repented his severity in the witchcraft trials and kept a diary in which posterity has delighted for its shrewd and humorous characterization of the writer himself and of his aristocratic Boston neighbors.

CHARLES BRIDGES

Charles Bridges was born in England, and was active in Virginia about 1730–50. In the delightful journals of Colonel William Byrd of Westover, Bridges is mentioned under the year 1735 as painting the Byrd children. It is clear from this charming portrait of Maria Byrd, the Colonel's second wife, that the visiting English painter had studied the courtly style of Sir Peter Lely. It is indeed to Lely or Kneller that family portraits by Bridges are generally attributed. We know nothing of Bridges' English origins and can only vaguely guess that he was active in Virginia between 1730 and 1750. A courtly quality in his style was rare in the colonies and somewhat makes up for his feebleness. One can see why he found favor among the planter gentry of the Old Dominion. They possibly would not have accepted the ruthless fidelity of a Copley. Indeed, they were prone to have their portraits painted abroad. Some had doubtless seen examples of Lely's work when taking their customary trips to England. America has never produced an aristocracy more urbane or more brilliant than that of Virginia in the middle of the eighteenth century. Fortunate indeed the portrait painter who cast his lot among them.

7 From the portrait of Maria Taylor Byrd in the Metropolitan Museum of Art, New York



8 From a self-portrait in the Historical Society of Pennsylvania, Philadelphia

GUSTAVUS HESSELIUS

The colonies of the Middle Atlantic range seem to have been quite devoid of native talent in painting, depending on foreign face painters who came and went. The most distinguished of those who stayed was Gustavus Hesselius, who was born in Sweden in 1682, came to America in 1711, painted mostly in Maryland and Pennsylvania and died in 1755. His *Last Supper*, ordered in 1721 for St. Barnabas Church, Queen Anne's Parish, Maryland, was probably the first devotional picture made for any church in the British Colonies. As a portraitist he was better trained than the run of the contemporary face painters, but his was a very slender native talent. He left a son who was a portraitist of slightly better ability.

9 From the painting *Bishop Berkeley and His Family* in the Yale School of the Fine Arts, New Haven, Conn.

JOHN SMIBERT

JOHN SMIBERT is the first connecting link between the feeble painting of the American colonies and the main current of European art. Hence he is important beyond his personal accomplishment. Born at Edinburgh in 1684, and trained at Sir James Thornhill's Academy, London, Smibert studied for three years in Italy, accompanied Dean Berkeley to America in 1729, settled in Boston and died there in 1751. Though an uneven painter, Smibert was the first well-trained artist to make America his home. His competent practice, as shown in the picture reproduced, and his copies of old masters, inspired young Copley and generally helped to improve the rude methods of our colonial face painters. Indeed the portrait of the Berkeley family, representing a British family of the highest character and culture, has a unique value as a record, even if it has not a very high place as art.

10 From the portrait of Brigadier-general Samuel Waldo in the Walker Art Gallery, Bowdoin College, Brunswick, Maine

ROBERT FEKE

THE gradual improvement of face painting is illustrated by Robert Feke, who had a resolute grasp of character and a less rigid style than his predecessors. He seems to have moved between the two chief cities of the Colonies, Boston and Philadelphia. Oyster Bay, Long Island, was his birthplace, the year, 1705. There is a record of him at Newport in 1729, and he married there in 1742. His latest dated portrait is of 1746, the latest trace of him is in Philadelphia, 1750. He is said to have died soon thereafter in Barbadoes. A self-trained man, Feke achieved a vigorous and characterful portraiture which perhaps influenced the youthful Copley, and in any case has won Feke the posthumous compliment of having his work often mistaken for Copley's.

11 From the portrait of Miss Elizabeth Rothmaler, in the Brooklyn Museum, Brooklyn, New York

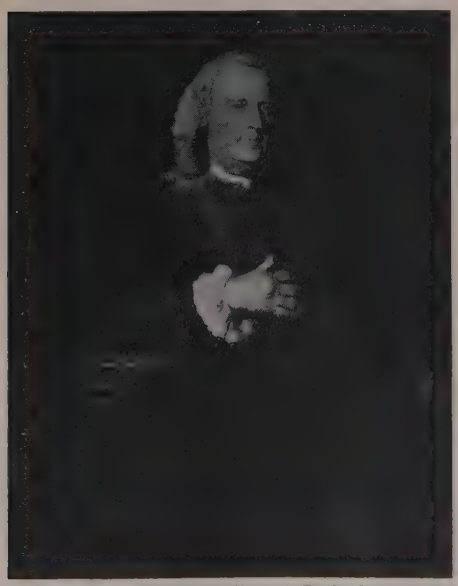
JEREMIAH THEÜS

Charleston, South Carolina, was the only considerable city in the South in Colonial times and developed a very interesting local culture. In publishing, in the theater, and in painting, it kept close relations with Europe. Accordingly, it was easy for the well-trained Swiss portrait painter, Jeremiah Theüs, to find a welcome there. He landed in 1740 and painted with success until his death in 1774. This admirably vivacious and characterful portrait of a Huguenot belle shows Theüs at his best and explains why many of his pictures have passed for Copley's. It is signed, and dated 1757.

JOHN SINGLETON COPLEY, F.S.A., R.A.

The first American painter of the eighteenth century who gained even a modest standing in the general history of art is John Singleton Copley. His preëminence among his American contemporaries depends on no innovation or change of outlook, but rather upon an enhancement of the methods of the ordinary face painters, resting fundamentally upon his far more acute and tenacious observation. There is something in his work that we have already seen in the unknown painter of Mrs. Freake. Copley was born in Boston in 1737. He began to paint very young, receiving slight instruction from his stepfather, the engraver Peter Pelham, and from Smibert. Copley painted with exemplary firmness and character many notables of colonial New England. Being a Loyalist, on the brink of the Revolution he moved to London. There he flourished as a portrait and historical painter (F.S.A., 1777, R.A., 1783), mollifying his style under the influence of the English school, but hardly improving his art. He died in London in 1815, full of honors. (See also No. 47.)

12 From a self-portrait in the New York Historical Society



13 From the portrait of Epes Sargent, Sr., in the possession of Mrs. G. W. Clements, New York. © Curtis & Cameron

COPLEY'S PORTRAIT OF EPES SARGENT, Sr.

The massive sincerity of Copley is well exemplified by this powerful effigy of a prominent officer and magistrate of the old Commonwealth. It was probably painted before 1760, and for a man in the early twenties is an extraordinary performance. Copley's more facile successor, Gilbert Stuart, once remarked generously that Copley knew "more than all of us put together." Indeed it seems that a greater urbanity of style would have made such a portrait both less characterful and less distinguished. Copley is one of three preëminent American intellectuals born in New England. The other two were Benjamin Franklin, author, publicist and the greatest American scientist of the eighteenth century, and Jonathan Edwards, the most important American theologian and philosopher of his day.

A NEW ENGLAND PORTRAIT, MID-EIGHTEENTH CENTURY

NATURALLY the severity of Copley's style lent itself best to the portraiture of old age. It would be hard to imagine anything more physically and morally imposing than his *Mrs. Seymour Fort.* A portrait like this is both an enduring monument to the gentility of New England in the middle of the eighteenth century, as well as to the character, at once formidable and kindly, of the sitter. With its searching study of textiles and details, it has no smallness of execution, and as sheer character it would live comfortably amid the best portraits of the greatest masters. One sees that Copley approached the painting of textures with more curiosity than love, and yet the very tenaciousness of the method gives the costume a character entirely appropriate to its wearer. Much of the value of Copley's art lies in the fact that he resolutely declined to prettify or flatter the stern and powerful visages of his colonial sitters. There never was a more truth-telling painter.

14 From the portrait of Mrs. Seymour Fort in the Wadsworth Atheneum, Hartford, Conn.

15 From the portrait of Henry Pelham (*The Boy with the Squirrel*), owned by Frederic Amory, Boston, in *Letters and Papers of John Singleton Copley and Henry Pelham*, in Massachusetts Historical Society Collections, No. 71, 1914

THE BOY WITH THE SQUIRREL

DESPITE the austerity of his manner, Copley left a number of engaging portraits of young men and women which have a charm of their own, if inferior to the contemporary masterpieces of English painting in this branch. Indeed it was a portrait of a boy with a squirrel that brought Copley his early recognition in England. This attractive portrait of the artist's half-brother, Henry Pelham, was sent to Benjamin West at London, probably in 1760, and through his influence was exhibited anonymously in the London Society of Arts. Of this portrait West remarked that it had a "delicious colour worthy of Titian himself." Copley continued to exhibit at the London Society with increasing fame and in 1766 was admitted F.S.A., a great honor for a colonial painter not yet thirty years old. Indeed such generous recognition made very natural his flight to London when the imminence of the War of Independence both troubled his loyalty and threatened his prosperity. So to our great loss, Copley's colonial chapter closed.

16 From the pastel portrait of Mary Storer Green in the Metropolitan Museum of Art, New York

COPLEY'S PASTEL PORTRAITS

A FEW pastel portraits offer again a pleasing exception to the general austerity of Copley as a portrait painter. He used this softer medium appropriately for the sweet faces of certain colonial young women who sat for him. Of these pastels none is more ingratiating than this likeness of the young colonial matron who as Mary Storer was twenty-eight years old when this delicious chalk drawing was signed in 1765. The charm and lightness of the work suggest that Copley in his usual manner was not so much anxious to paint rigidly as to give a true account of persons in whose character and appearance rigidity ruled. In London Copley's style soon took on urbanity. But he seems less interested in his English sitters, who, as compared with his American patrons, lacked idiosyncracy. Copley's gallery of colonial worthies is invaluable to the historian and most interesting to the art lover. One must regret those honorable scruples of conscience that made him an exile, depriving us of his portraiture in their youth of those Revolutionary heroes whom Stuart was happily to depict in their maturity.

BENJAMIN WEST, R.A., P.R.A.

IF Copley's preëminence in the eighteenth century is certain, Benjamin West was highly important both as a teacher and as the first American painter to gain European prestige. Like many a later American artist, he made his entire career abroad. He was born of Quaker parents near Springfield, Pennsylvania, in 1738, and died in London in 1820. Beginning as a face painter in Philadelphia and New York, he studied in Italy from 1760 to 1763, producing there remarkable historical canvases, which won him international fame. He settled in London where he painted, with success, mythology, history and portraits. From 1792 to his death, West served as president of the Royal Academy. Although West belongs to the English school, he retained his American sympathies, and as mentor of young American painters studying in London was a strong influence on our school. Among many less notable painters, he helped to instruct Charles Willson Peale, John Trumbull and Gilbert Stuart. He was a sterling portraitist, as this likeness of his pupil and fellow-painter shows. (See also Nos. 48–9.)

17 From the portrait, *ca.* 1768, of Charles Willson Peale in the New York Historical Society

18 From the painting *The American School* in the Metropolitan Museum of Art, New York

MATTHEW PRATT

THE nineteen years between Copley's escape in 1775 and Gilbert Stuart's return in 1794 are on the whole lean years for American portraiture. We must be grateful, however, to that obscure pupil of Benjamin West, Matthew Pratt, who has left us a picture of the kindly master with his disciples about him. Matthew Pratt was born in Philadelphia in 1734, where he died in 1805. He studied in England from 1764 to 1768 and again in 1770. He acquired a somewhat better technique than was usual among our early face painters and left a number of creditable portraits and miniatures. Incidentally, he painted signboards which were "well colored and well composed." In this picture West is correcting a drawing held by Pratt.

ABRAHAM DELANOY, JR.

A MORE gifted pupil of West was Abraham Delanoy, Jr. He brought back something of the urbanity of the great English portraitists. Delanoy was in West's studio in 1766 and died in New York about 1786. We have little other information about him. Though this vivid portrait shows that he had no common talent, neglect was his portion. He was forced to eke out painting by selling groceries and died in poverty. It is clear that the tradition of rigidly literal face painting died hard. It needed the genius of a Gilbert Stuart to displace it. This portrait of West in his late twenties and already famous must have been painted in London in 1766.

19 From the portrait of Benjamin West in the New York Historical Society

20 From the painting *Peale Family Group* in the New York Historical Society

CHARLES WILLSON PEALE

Still another pupil of West, Charles Willson Peale, did much to fill the gap between Copley and Stuart. Peale saw the light in St. Paul's Parish, Queen Anne's County, Maryland, in 1741 and studied with Copley at Boston and West at London and became an excellent portrait painter. His sitters comprise the most prominent Americans of the Revolutionary and early Republican period. As a captain of volunteers in Washington's army he had seen some of these great figures near at hand and in action. We owe to him, as in the frontispiece to Volume VI, our knowledge of the appearance of Washington in his prime. (See also Vol. VIII.) Immediately after the war, Peale founded a Museum of Natural History in Philadelphia in 1784, the first of its sort in America. He was also one of the founders of the Pennsylvania Academy of the Fine Arts, in 1805. He died in Philadelphia in 1827, leaving sons and grandsons bearing such suggestive names as Rembrandt, Raphael and Titian to continue his art. His portrait by West appears as No. 17 of this volume.

21 From the portrait of Master William Carpenter in the Worcester Art Museum, Worcester, Mass.

RALPH EARL

The last pupil of West who now concerns us is Ralph Earl, painter and patriot. He was born in Leicester, Massachusetts, in 1751 and probably came under the influence of Copley. He fought in the battle of Lexington and promptly made four rude topographical paintings of its episodes which in Amos Doolittle's engravings passed about the colonies and heightened the Revolutionary feeling. But Earl was primarily a portraitist, and exceptional in seeking something of the broader decorative effects of the English school. His powers were, however, below his ambition. The straightforward naïveté of this presentment of a well-bred colonial lad, painted in 1779, is an uncommonly pleasing phase of a generally feeble painter who, after studying with West in London, 1783–86, adopted the mannerisms of the current English school without really attaining its elegance. However, the whiff of Romney in certain portraits of Earl's is by no means unwelcome at a moment when anything like elegance in our painting was rare. Earl died at Bolton, Connecticut, in 1801.

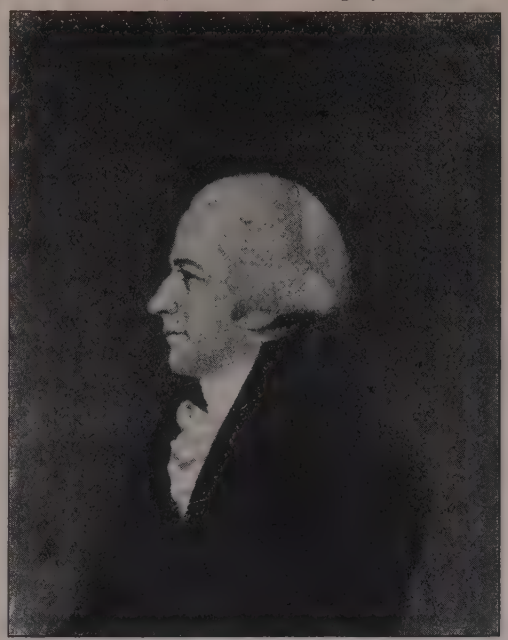
22 From the painting *The Gordon Family* in the possession of Mrs. John B. Brooke, Reading, Pa.

HENRY BENBRIDGE

Of course, Gilbert Stuart dominates our early Republican painting and marks the advance of our practice toward a professionalism fairly comparable to that of contemporary England. But before considering Stuart, we should glance at the work of two painters who foreshadow the impending improvement. Henry Benbridge in the family group which we reproduce fairly competes with the great English painters and with a measure of success. Benbridge was born at Philadelphia in 1744. As a pupil of those highly considered masters Battoni and Mengs at Rome and of West at London, he was the best-trained American painter of his time. He returned to Philadelphia in 1770 and thereafter worked chiefly at Charleston, South Carolina, and Norfolk, Virginia, dying in his native city in 1812. As an uncommonly good technician for his time and place, Benbridge deserves more consideration than has been his lot.

JAMES SHARPLES

Even the itinerant face painters began to show a greater skill toward the end of the century. Such is the case with James Sharples, who was born in Lancashire, England, about 1751, and, after slight studies with George Romney, came to America about 1793. He traveled widely in the East in search of patronage, often in a horse-drawn van of his own invention. He knocked off his small pastel portraits in about two hours, charging fifteen dollars for the profile and twenty for the full face. This portrait suggests very well the finesse of the great financier without conveying his strength, which is better expressed in the standard portrait by Trumbull. Sharples died in New York in 1811.



23 From the pastel portrait of Alexander Hamilton in the New York Historical Society

CHAPTER II

EARLY REPUBLICAN PORTRAITURE

AFTER the Revolutionary War, American portraiture, generally under the leading of Benjamin West at London, assimilated the English practice, which was itself, at some remove, the florid manner of Rubens. This chapter of our art attains brilliancy only at the beginning and end, respectively in Gilbert Stuart and Thomas Sully, but it is throughout creditable. Almost without exception, these painters understood well their double task of securing a likeness, while making a canvas that would look handsome on the wall. They were painting for a better-trained public. After the two wars with England, it was customary for prosperous Americans to travel in Europe. They brought back many copies of the old masters, and even a few collections of old pictures were formed in Charleston, South Carolina, Philadelphia, Baltimore, New York, Boston and Newport. Voluntary associations for the promotion of literature and art begin to provide modest galleries and limited facilities for current exhibition. The Redwood Library at Newport, founded in 1747, may be the pioneer. The Charleston Museum dates from 1773; the Boston Athenæum, as an exhibiting body, from 1826; the Pennsylvania Academy, from 1805; the Maryland Institute, from 1824. Meanwhile, the primacy in art was passing from the older centers of American culture — Boston, Charleston and Philadelphia — to the new commercial metropolis, New York. There a short-lived Academy of the Fine Arts was incorporated in 1808 under John Trumbull's auspices. It was superseded in 1826 by the National Academy of Design, the first American art society under professional control. The Art Union, founded in 1838 as the Apollo Association, was both an exhibiting and purchasing society, and in its *Bulletin* published the first American periodical solely devoted to art. Soon the dealer begins to appear. In the early 'forties Goupil of Paris started a branch at New York, and hard upon his heels the Düsseldorf Gallery afforded, with constant exhibitions of the popular new sentimentalisms from the Rhine, an appropriate meeting place for young spooners of æsthetic bent. It was a generation that cared for art, and naturally it got better art than its predecessor.

With Gilbert Stuart our early Republican portraiture begins gloriously. He had passed more than twenty years of his prime in London where little that was excellent in portrait painting could have escaped his shrewd eye. But his style was his own. His flesh tints were composed of little strokes of slightly varied color. This produced great liveliness of surface, and a sense of glow from within; and the little touches were not merely factors in richness and luminosity, but also traits in character. He never settled into a formula, but duly discriminated differences of complexion, age, station and even health. A genial person, if in a crusty way, he had the knack of putting the sitter at his ease and of eliciting the best aspect. Generally a realist, he composed that majestic portrait of Washington that has become standard. Within his self-elected limitations as a face painter, he rarely did anything besides heads and busts; he was easily one of the greatest figures in a great age of portraiture, combining audacity of attack with penetrating insight and most patient research.

Stuart befriended and taught many of the younger men, but he was too capricious for a master, and his delicate methods were incommunicable. John Trumbull was his

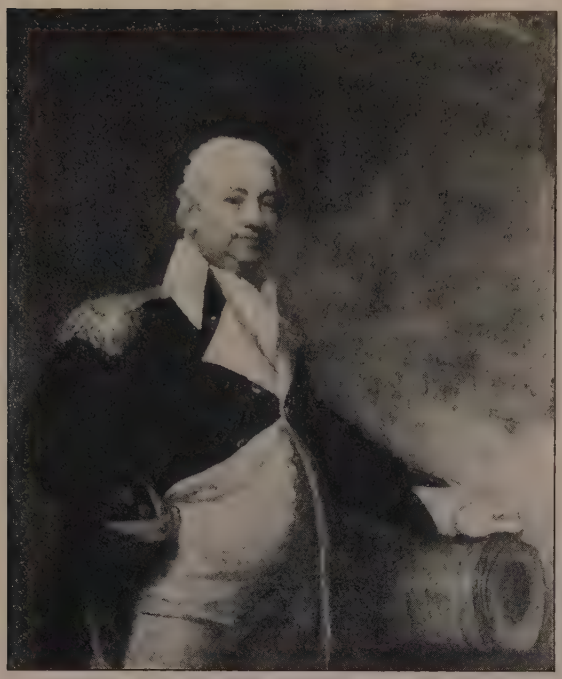
best contemporary, when at his own best. He too had studied long at London and must have consulted intelligently such direct and candid painters as Beechey and Raeburn. But Trumbull was a vain and techy person, often below his best, and his art declined sadly as old age and complacency overtook him. The average practice is better represented by such men as Jarvis, Harding, Inman and Waldo. Many painters of this generation traveled widely in search of patronage, painting the more prosperous heads of entire villages for twenty-five dollars each. Such work precluded study and reflection and required expeditious formulas. So, for all sitters there was one palette and one procedure. But both were of a sound traditional sort, and although our ancestors and ancestresses between 1800 and the Civil War glow with a suspiciously uniform ruddiness, their painted effigies have at least the merit of looking much better on the wall than much more conscientiously studied portraits of later date. Of all this portraiture the late Samuel Isham truly remarked that "it has more likeness than character."

It was perhaps a pity, though inevitable, that our standard portraiture drew so much upon the rather slippery English practice and less upon the more austere and professional methods of France. At all events when one finds a masterly portrait of this period, not a Stuart, one is generally reminded of David and his Parisian contemporaries. Early in the century John Vanderlyn painted a few portraits at Paris of such excellence as to make his swift decline fairly tragic. At the same moment Rembrandt Peale painted his solid and masterly heads of David and Lafayette, work to make the brown sauce and slovenly drawing of his later portraits simply pitiful. And Morse, some twenty years later, did those amazing half-lengths of Mr. and Mrs. David de Forest, now the jewels of the Yale School of the Fine Arts (Nos. 40, 41), in which the robust structure of David is combined with brilliancy of color and execution that recalls or perhaps anticipates Isabey. On the whole, such triumphs were exceptional and were never followed up.

The period ends, as it began, gloriously with the urbane and accomplished portraiture of Thomas Sully. He had fully assimilated the decorative and florid English style, and at his best is no whit inferior to its greatest contemporary practitioner, Sir Thomas Lawrence. He was one of the few Early Republican painters whose pictures had no provincial look. Being in London, it was natural that he should be permitted to do young Queen Victoria in her coronation robes. No living Englishman could have done it as well. Sully had only a mediocre gift for character, and too often succumbed to the taste of the Book-of-Beauty era, but he had a sure sense for composition and for his own sort of delicately florid color. Such full length portraits of young women in landscape as his Mrs. John Ridgely and Mrs. Reverdy Johnson would hang comfortably beside the Reynoldses and Gainsboroughs at Hertford House, and serve to reassure us that American aristocracy did not perish with the dictatorship of Andrew Jackson.

These are unique achievements, in our early portraiture, and if the art is not the most serious, its graciousness is entirely disarming. Sully lived on, somewhat neglected, in Philadelphia, till 1872, sadly witnessing the new confusion of practice. He had the satisfaction of closing a great tradition, worthily, for his pictorial line went back through the English and Rubens to Titian himself.

Of our early Republican portraiture as a whole, it must be admitted that as art it is sprightly and respectable rather than thrilling. On the other hand, it was no slight contribution to the national tradition to fix credibly on the canvas the men and women of Jefferson's generation, of Webster's and of Calhoun's. We at least know how our statesmen, men of letters, warriors and explorers looked, from Stuart's beginnings to Sully's old age; in later times we are in much worse case. Our portrait record of Lincoln's generation, and Grant's, and Cleveland's and Roosevelt's, is far less convincing than that which was left by those old face painters who, without the slightest pretensions to genius, exercised with probity a fine and necessary trade.



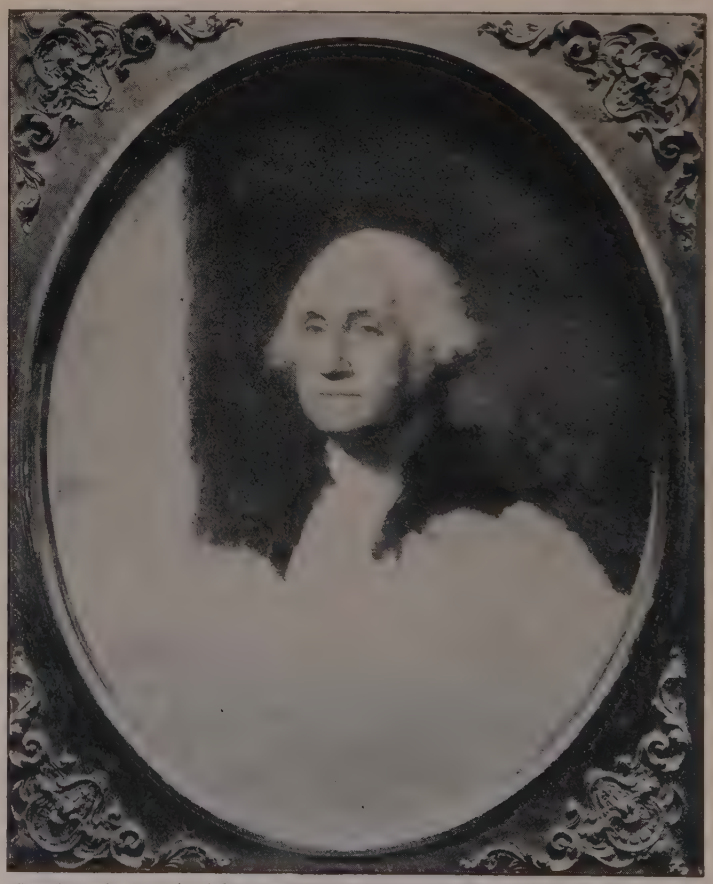
24 From the portrait of General Knox in the Museum of Fine Arts, Boston

GILBERT STUART, N. A. (hon.)

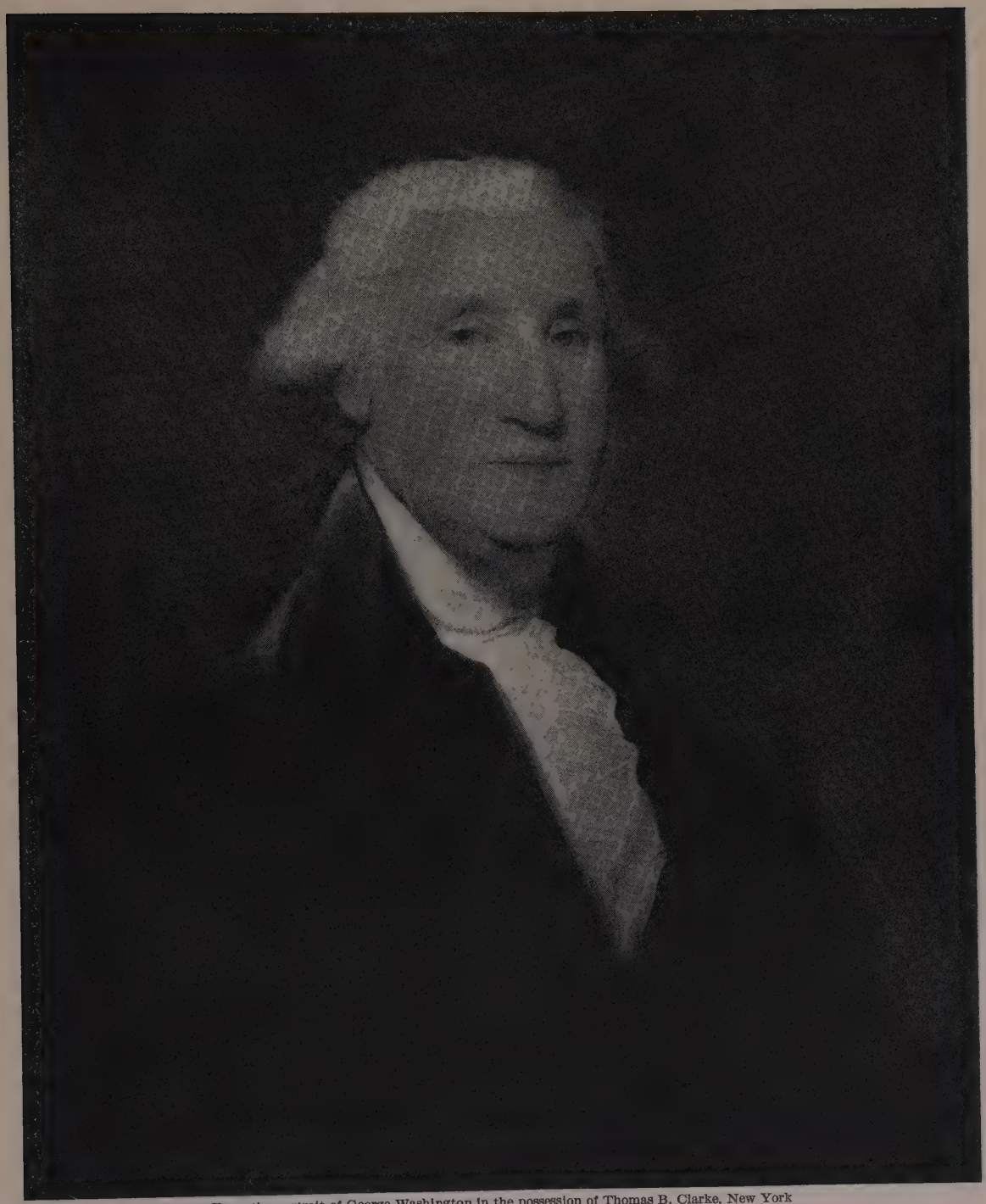
GILBERT STUART was not only the ablest American portrait painter of his day, but has hardly been surpassed in America since. He was born in North Kingstown township, Rhode Island, in 1755, began painting very young and at twenty, after transient lessons from Cosmo Alexander, was living in something like vagabondage in London. During three years of struggle he attained a certain recognition, and when, in 1777, he tardily found his way to Benjamin West's studio, he profited rather by the master's great social influence than by his instruction. After nearly twenty years of a success always qualified by his careless and spendthrift habits, Stuart returned to America, in 1794, to begin his extraordinary gallery of fair women and strong men. Among these there is no more spirited portrait than this of General Knox, formerly Washington's chief of artillery, and, at the time of the painting, his Secretary of War. The brilliancy and vigor of Stuart are here at their best. Posterity owes to Stuart much of its impressions of the men who founded the United States of America.

THE ATHENÆUM PORTRAIT OF WASHINGTON

THE fame of Stuart's portraits of Washington has unduly, if naturally, obscured his merits as a portraitist at large. This unfinished portrait of Washington, painted in 1796, has become one of the most celebrated pictures in the world. Stuart kept it in his studio as the basis of scores of replicas. It seems rather a deliberate attempt to depict the statesman than to suggest the private man. For some reason, posterity has accepted it as the most satisfactory likeness of the Father of his Country, and perhaps it is the tragic nobility of this portrait that has given it this favor over others which are certainly more resemblant. We have here a Washington who has endured political vilification, but is still strong in his own rectitude. This portrait appears in the form of an engraving upon our most commonly used postage stamp. It has tended to conceal a very passionate personality and has almost removed its subject from the category of human beings. It is owned by the Boston Athenæum, although for many years it has been loaned to the Museum of Fine Arts.



25 From the portrait of George Washington in the Museum of Fine Arts, Boston



26 From the portrait of George Washington in the possession of Thomas B. Clarke, New York

THE "VAUGHAN" PORTRAIT OF WASHINGTON BY STUART

In this portrait, painted in 1795, Stuart has caught the massive benignity of the country gentleman rather than the official majesty of the general and statesman. This is the Washington who was an indefatigable organizer of hunts and balls, and very gallant to much younger ladies. Of the many portraits made of Washington in old age this is the most attractive and probably the most like the man. It is called the "Vaughan type," from its first owner, and exists in some dozen versions.

27 From the portrait of Mrs. Perez Morton in the Worcester Art Museum, Worcester, Mass.

STUART'S *MRS. PEREZ MORTON*

STUART was an admirable painter of women with a candid love of their physical bloom that allies him to Raeburn. In this phase he did nothing better than the unfinished head of Mrs. Perez Morton. It reminds us that Stuart's subtlety in finishing his portraits disguises the brilliant audacity of his attack. Fortunately, we have a few of his underpaintings of which this sketch of Mrs. Morton is incomparably the finest. Among his contemporaries none but Goya could have approached it, and it is doubtful if even he ever equaled its supremely free and telling quality. Stuart painted much at New York and Philadelphia, but finally settled at Boston. There he was a genial and testy figure, much visited by the younger painters upon whom he bestowed much good advice and more entertaining anecdotage. Fortunately one of them, William Dunlap, preserved much of the latter in his book, which becomes better as it ages. Stuart died in 1828. How he looked in his benign and active old age we know from the faithful portrait by his pupil, John Neagle (No. 46).

JOHN VANDERLYN

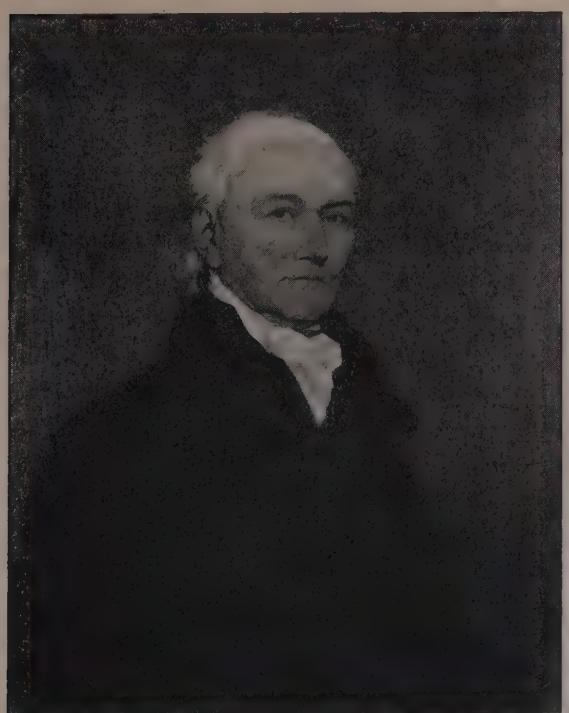
THOUGH the American school of painting grew out of English precedent, it was ultimately to pass under French influence. This course is forecast by two early Republican painters, John Vanderlyn and S. F. B. Morse, who early in the nineteenth century renounced their English training in favor of the Empire style of France. A little later the cabinet maker, Duncan Phyfe, made the same transition. Indeed the domination of the Empire style was occasional over our painting, but absolute over our arts and crafts. Born at Kingston, New York, in 1776, John Vanderlyn worked transiently with Stuart, but was permanently influenced by his seven years' stay in Paris in the early 1800's. He received many honors at the French Salons, chiefly for a historical painting that now seems frigid enough (see his *Marius*, No. 391). At his rare best Vanderlyn was one of the most accomplished American portrait painters of his day, but his ambitious attempts at the historic style were unsuccessful, and in his later years he devoted himself to the making of panoramas. This fine portrait was made in Paris under the influence of Jacques Louis David and shows an intelligent assimilation of what was soon to be called the Empire style. Vanderlyn died in New York, a disappointed man, having been refused the decoration of the Capitol, in 1852. Vanderlyn's active life fell in one of the most eventful periods in the development of the American people, a time crowded with vigorous and interesting personalities; Jefferson the statesman, Andrew Jackson the soldier and determined President, Washington Irving and James Fenimore Cooper, both of Vanderlyn's own state, Edwin Forrest the actor, Webster, Calhoun and Clay. He lived in stirring times but failed to record them as a Stuart or a Trumbull might have done. (See also No. 52.)

28 From the portrait of Sampson V. S. Wilder in the Cleveland Museum of Art, Cleveland, Ohio, courtesy of Mrs. Edward Wilder Haines

WILLIAM DUNLAP, N.A.

29 From the painting *The Artist Showing his First Picture to his Parents* in the New York Historical Society

Our knowledge of colonial and early Republican painting is mostly due to William Dunlap, "the American Vasari," who, like his Italian predecessor, was as delightful a writer as he was an indifferent painter. Dunlap was born at Perth Amboy, New Jersey, in 1766. He began painting portraits at seventeen, studied with West at London, and intermittently practiced the historical style. Failing of success as a painter, he maintained himself as a man of letters, in history, biography and playwriting. He is best remembered by his invaluable book, *A History of the Rise and Progress of the Arts of Design in the United States*, 1834. Secretary of the short-lived American Academy of Fine Arts, and one of the original members, in 1826, of the National Academy of Design, he held an honored place in New York when he died there in 1839.



30 From the portrait of Robert Benson in the New York Historical Society

JOHN TRUMBULL

Best known as a historical and military painter, John Trumbull was also a sterling portraitist in the florid English tradition. Trumbull represents late eighteenth-century Connecticut at its best. He was born in 1756 in the village of Lebanon, perched, liked so many of its neighbors, on a rounded hilltop. The people of the region were mostly a substantial yeomanry who sent men like Israel Putnam and Nathan Hale to the War of Independence. As a young man he was an officer in the Continental Army, but resigned his commission on a grievance — he was a great man for grievances — and studied with West in London. Quickly winning repute as a historical and portrait painter, he was president from 1808 of the American Academy of Fine Arts. Trumbull was a contentious and disappointed person, but a fine painter when at his best, as in this portrait of 1804, which is a capital example of his resolute and manly vein. He died in New York in 1843, an unhappy figure for the unpopularity which his vanity and inordinate ambitions had aroused. A collection of miniature portraits in the Yale School of the Fine Arts represents him at his best, constituting an extraordinary gallery of celebrities (No. 36), including Indian chiefs.

31 From the self-portrait in the Museum of Fine Arts, Boston

WASHINGTON ALLSTON, N.A. (hon.)

In contrast with Trumbull, Washington Allston was almost too much the gentle citizen of the world to become the great painter that he ardently aspired to be. Born at Waccamaw, South Carolina, in 1779, he made good studies with West in London, continuing his training independently at Paris and Rome. As a figure painter and portraitist he developed rapidly. An elevated spirit striving for those ideals of a grand historic style which were advocated by Sir Joshua Reynolds and practiced by West, Allston's powers were unequal to his ambitious endeavor, but he set an example of high seriousness to his generation. Poet and essayist as well as painter, he represented in a signal fashion the ideal of artistic culture, and was much missed when he died at Cambridgeport, Massachusetts, in 1843. He was the first American painter who drew widely upon the old masters, a precursor of such more fulfilled talents as John La Farge's.

CHESTER HARDING, N.A. (hon.)

The roving face painters gradually disappear at this time. One of the best was Chester Harding, who was born at Conway, Massachusetts, in 1792. Harding graduated from sign painting to itinerant face painting. Wandering widely through the then frontier states, he commended himself to his clients not only by a competent gift for portraiture but also by a ready wit and convivial habit. This portrait of the eccentric and waspish Virginia politician is full of character, and well represents Harding's direct and lucid vein. He gradually won a degree of celebrity and prosperity, and death overtook him, finally settled at Boston, in 1866.

32 From the portrait of John Randolph of Roanoke in the Corcoran Gallery of Art, Washington, D. C.

33 From the *Portrait of a Lady* in the New York Public Library

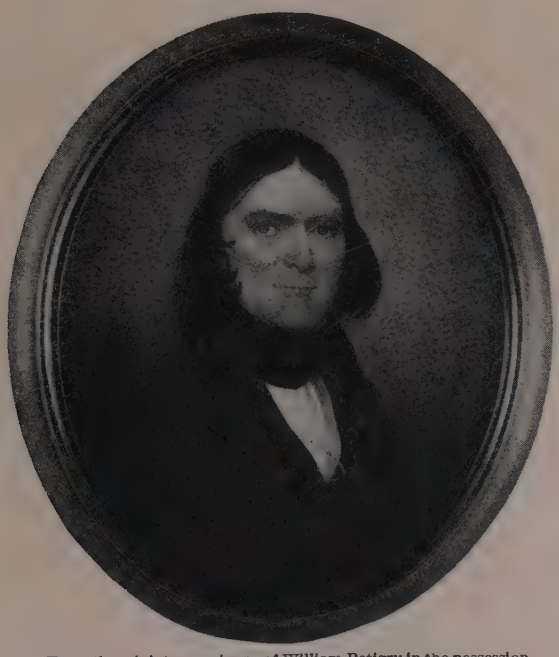
JOHN WESLEY JARVIS

Of similar type was John Wesley Jarvis who was born at South Shields on Tyne, England, in 1780 and died in New York, in 1834. Some early impressions of the graciousness of English portraiture remained with him, and, except Stuart and Morse, none of his rivals painted women so charmingly. Jarvis came to America in 1805. Largely self-taught but befriended by the able miniaturist Malbone, he made miniatures on glass and paper, and, after unusual anatomical studies, became an excellent portrait painter. He must have had positive charm, for he eloped with a fair sitter of better social standing. A wit and boon companion, he traveled widely in America, finally dying in poverty.

EDWARD GREENE MALBONE

Copley did a few excellent small portraits in oil and so did Trumbull, but the art of miniature painting in water colors on ivory did not flourish until the early years of the nineteenth century. It immediately gained distinction through the work of Edward Greene Malbone. He was born at Newport, Rhode Island, in 1777 and studied with Allston at Charleston, South Carolina, and at London after 1801. Because of his health Malbone sought his patronage chiefly at Charleston, but made occasional visits to all the seaboard cities. He gave promise of excelling on the larger scale in portraiture and figure painting (see his own portrait at the Corcoran Gallery, and *The Hours* at the Providence Athenæum) when his career was terminated by an early death, at Savannah, Georgia, in 1807. Malbone is the only American whose miniatures bear comparison with the best of England and France.

34 From a self-portrait (miniature on ivory) in the Metropolitan Museum of Art, New York, courtesy of R. T. H. Halsey



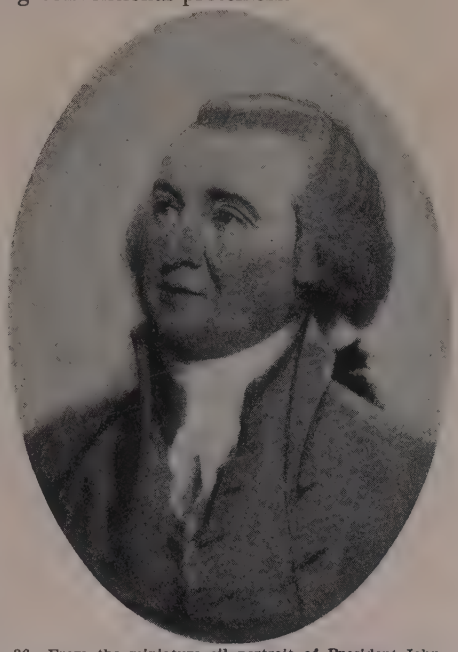
35 From the miniature on ivory of William Petigru in the possession of Herbert L. Pratt, New York

CHARLES FRASER

A worthy rival and successor of Malbone at Charleston was Charles Fraser. He was born at Charleston, South Carolina, in 1782 and spent all his life there, dying in 1860. Fraser was trained as a lawyer but soon turned his attention to painting, with Malbone and Allston as his masters. One of the most prolific miniaturists of early Republican times — more than three hundred portraits by him are recorded — he was also one of the best, seeking always character and avoiding conventional prettiness.

JOHN TRUMBULL

To aid his work as historical painter of the Revolution Trumbull made an extraordinary gallery of small portraits in oil, some three score, which are now preserved at Yale University. They include every sort of celebrity, not omitting Indian chiefs, are frankly painted, and afford an invaluable resource for the student of our beginnings as a nation. The intrepid and testy patriot that was John Adams is here admirably represented. Trumbull, as Dunlap remarked, had a way of spoiling his pictures by repainting, and is at his best in such sketches as this. (See also Nos. 30, 51.)



36 From the miniature oil portrait of President John Adams in the Yale School of the Fine Arts, New Haven, Conn.

37 From the miniature on ivory of Mrs. James Wilson in the Metropolitan Museum of Art, New York, courtesy of R. T. H. Halsey

JAMES PEALE

Encouraged by his brother, Charles Willson Peale, James Peale became an able and successful portraitist in miniature, active chiefly in Philadelphia. He was born at Annapolis, Maryland, in 1749 and died in Philadelphia in 1831. Like most miniature painters, James Peale tended to sacrifice character to prettiness, a failing that the ladies of a century ago found tolerable. In the case of Mrs. James Wilson he was free from that temptation, and he did justice to her masterful and finely bred character. She was born Mary Stewart, the daughter of Colonel Charles Stewart, who was one of Washington's military family. One may imagine with what dignity she presided over her home at Lansdowne, New Jersey.

38 From the miniature on ivory of Mrs. Andrew Jackson in the possession of J. M. Lawrence, Hermitage, Tenn.

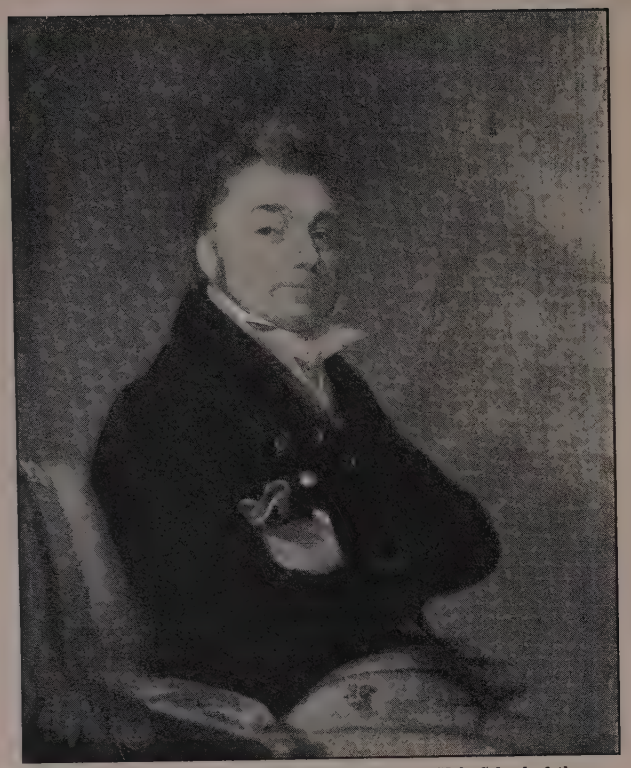
ANNA CLAYPOOLE PEALE

James Peale's daughter, Anna, carried down his type of art to the last quarter of the nineteenth century. She was born at Philadelphia, in 1791, and died there in 1878. She was a competent miniaturist, tending, however, to follow the taste of her time in the direction of mere prettiness. There is a fragile grace about her miniatures of women and she also painted women well on a larger scale. Mrs. Andrew Jackson, at fifty-two, did not fully engage Anna Peale's peculiar talent, but before dismisssing Mrs. Jackson as uninteresting, it is well to remember that her fiery husband once fought a duel in defense of her name.

39 From the portrait of General Lafayette in the Metropolitan Museum of Art, New York

REMBRANDT PEALE, N.A.

Of the Peale dynasty Rembrandt was the most able and famous. Like Vanderlyn (No. 28) and S. F. B. Morse (Nos. 40, 41), he drew his style rather from France than England. He was born in Bucks County, Pennsylvania, in 1778 and made his first studies in painting with his father, Charles Willson Peale, going later to West in London. But his real development came after student days through contact with the stern French portraitist J. L. David. Portrait and historical painter and lithographer (No. 405), Peale was competent in all these branches. A sturdy but rarely a fine portraitist, recipient of honors in Paris and Rome, he naturally aspired to the glories of the grand style, and none too successfully. Peale wrote a book of travel, compiled a selection of artists' opinions, and wrote poems. He was one of the original fifteen N.A.'s, carrying the title for a matter of thirty-five years until his death in Philadelphia in 1860. This portrait of Lafayette is an excellent example of the characterful severity of Rembrandt Peale's French manner, as is that of his friend, the painter J. L. David, in the Pennsylvania Academy. These are both of Peale's early time. Later he capitulated to the florid English manner, which, practicing without conviction, he practiced rather badly. (See Nos. 53, 405.)

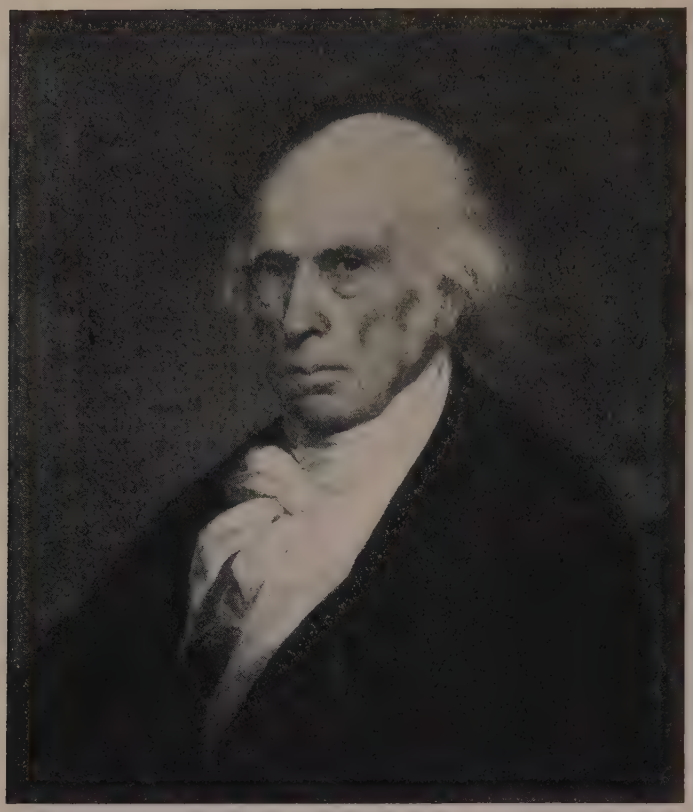


40 From the portrait of David C. de Forest in the Yale School of the Fine Arts, New Haven, Conn.

41 From the portrait of Mrs. David C. de Forest in the Yale School of the Fine Arts, New Haven, Conn.

SAMUEL FINLEY BREESE MORSE, N.A., P.N.A.

It is again French influence that one senses in the portraits of S. F. B. Morse. But besides the austere David, he must have consulted the brilliant French portraitists of the eighteenth century. Morse was born at Charlestown, Massachusetts, in 1791; and was a graduate of Yale and a pupil of Allston and West. But, as we have seen, he really developed through independent study at Paris. He started as a portrait and historical painter of high ambitions and excellent capacity. A founder of the National Academy of Design, he was its president from 1826 to 1845, and from 1861 to 1862. About 1845, he quit painting, partly as a result of disappointment (being ignored in connection with the historical decorations for the national Capitol), partly because of growing absorption in his invention of the telegraph. The brilliancy and characterfulness of these portraits need no emphasis. They suggest the loss that American painting suffered in the withdrawal of Morse at the height of his powers. No one else was so fitted to bridge the gulf between the English-trained portraitists of the beginning of the century and the French-trained men of the 1870's. Morse also could have carried over into the early days of La Farge and Vedder that ideal of the cultivated painter which Washington Allston had nobly exemplified. Morse died in New York in 1872, wealthy and world-famous, but ever regretful of that artist's career out of which hard circumstance had forced him. (See also Nos. 54, 476.)



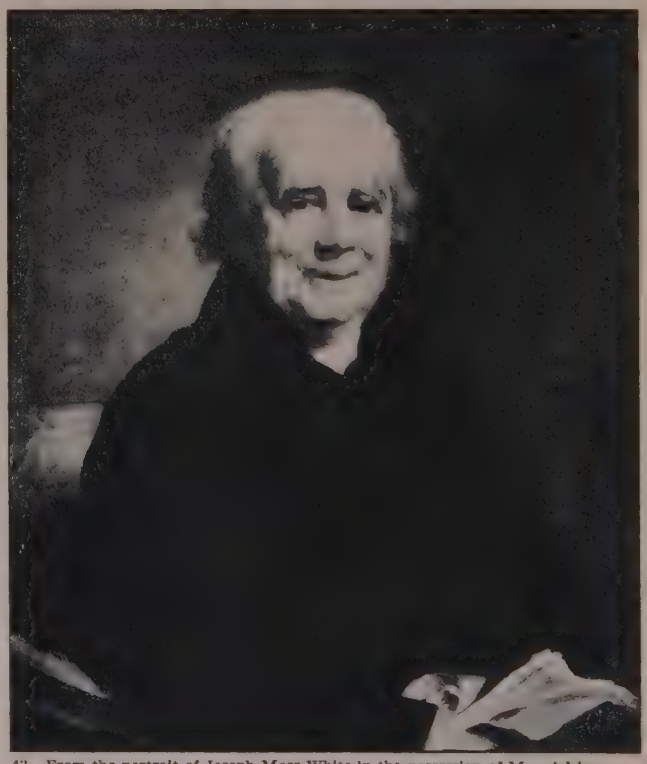
42 From the portrait of President James Madison in the Century Association, New York

ASHER BROWN DURAND, N.A., P.N.A.

As our best line engraver and one of the founders of our native landscape school, Asher B. Durand is perhaps the most important early Republican painter after Stuart. Durand was born at Springfield, New Jersey, in 1796. His teacher in engraving was Peter Maverick, and he soon led our school. From about 1830 he abandoned engraving for portraiture and landscape. His chief importance is in landscape, but he painted a few portraits of extraordinary power. This of President Madison yields in vividness to no portrait of its time. Under its austerity one senses the wisdom of the man who played so active a part in the convention that framed the Constitution, and his suffering when, as President, unable to master circumstances, he saw the Union on the verge of disintegration in the tragic War of 1812. Durand was a founder of the National Academy, in 1826; and its president from 1845 to 1861. Death terminated his dignified old age at South Orange in 1886. He is the high type of the self-taught painter.

SAMUEL LOVETT WALDO, A.N.A.

Such an even performance in portraiture as that of Samuel Waldo — really a commercial face maker — speaks strikingly for the general high level of the early Republican portraiture. We can show nothing comparable to-day, the gulf between good and average portraiture being very wide. Born at Windham, Connecticut, in 1783, Waldo died at New York in 1861. He was a competent but never inspired portraitist who enjoyed popularity with the solid citizens of New York in the forty years before the Civil War. His success required the taking on of a partner, William Jewett, who often painted the costumes and accessories. This characterful portrait of an old Connecticut magistrate was done about 1816. The contrast with the far more subtle and searching Durand is instructive. Waldo worked in the days when the sea trade was bringing prosperity to many a family in southern New England and New York. Before the days of the photograph the family portrait was as inevitable among well-to-do folk as the family album of the latter part of the century.

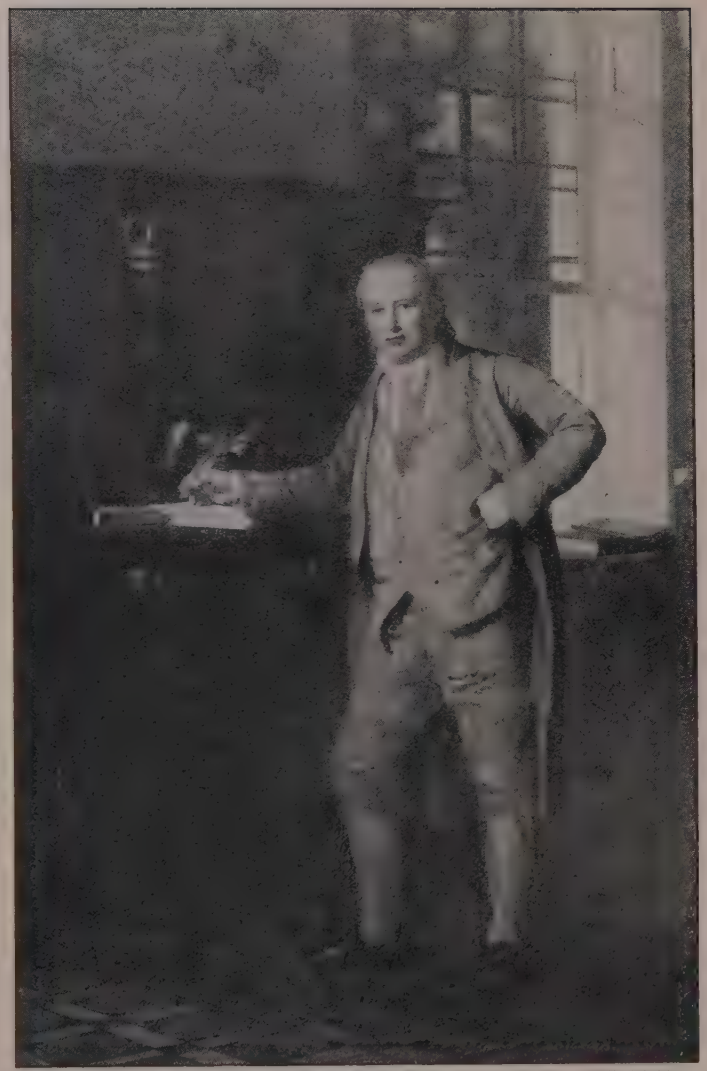


43 From the portrait of Joseph Moss White in the possession of Mrs. Adrian Van Sinderen, courtesy of the Brooklyn Museum, Brooklyn

44 From the portrait of Mrs. Reverdy Johnson in the possession of Mrs. Alfred Hodder, Princeton, N. J.

THOMAS SULLY, N.A. (hon.)

Most early Republican portraiture is too much concerned with likeness to care also for decorative effect. The distinction of Thomas Sully is precisely that he strove for and often attained that decorative urbanity which we admire in the portraits of Sir Thomas Lawrence. Sully was born in England in 1783. Taken to Charleston, South Carolina, at nine years old, he became successively the pupil of the miniaturists, Fraser and Belzons, and of Henry Benbridge (No. 22). He studied in England in 1809, and painted there in 1837–38 a coronation portrait of Queen Victoria for St. George's Society of Philadelphia. He was casually instructed by Stuart and worked for a time in New York with Jarvis as a partner. After bitter struggles, Sully settled in Philadelphia, where he achieved fame. At times a too fluent painter, he was an excellent colorist, with a grace and charm very rare at the time. Certainly no American painter had achieved up to this time a full-length portrait so decoratively accomplished, and so aristocratic in mood, as that of Mrs. Reverdy Johnson. Sully lived on till 1872, when he died at Philadelphia. He had seen his gracious work pass wholly out of fashion, as the old aristocracy yielded to the new plutocracy.



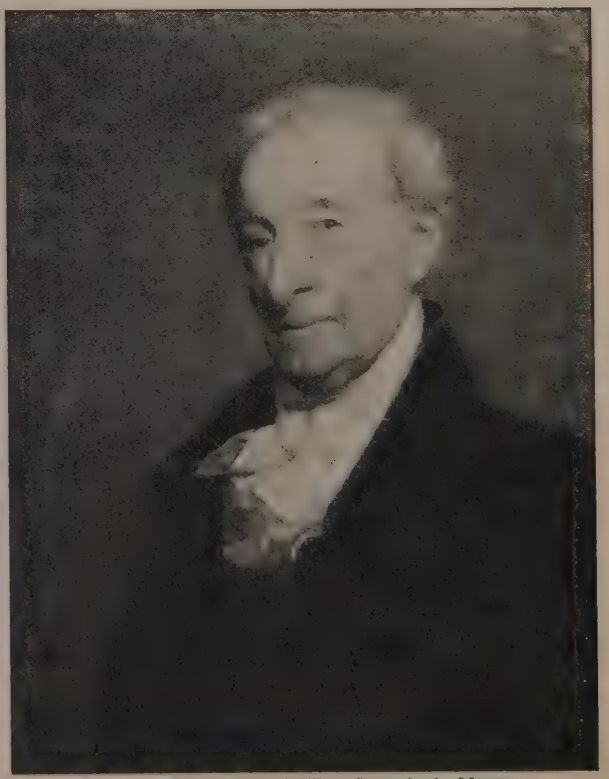
45 From Sully's portrait of Samuel Coates in the Pennsylvania Hospital, Philadelphia

SULLY'S PORTRAIT OF SAMUEL COATES

SULLY'S fine portrait of the philanthropist Samuel Coates was painted early in the nineteenth century. It is of a professional authority very exceptional at the time, with a sober grasp of character which later Sully himself often failed to attain. Its cool tonalities are worthy of a Raeburn. Sully too seldom painted with this probity and sobriety, often preferring gracefulness to character.

JOHN NEAGLE, N.A. (hon.)

ALONGSIDE of Sully's often too sweet poetry, John Neagle practiced the manly prose of portraiture in Philadelphia. He was born at Boston in 1796 and passed from coach painting to study under Bass Otis. In 1825 he visited Stuart, remaining to work on the portrait reproduced here. This association had a marked effect on Neagle's later painting. He sometimes worked with a Stuart canvas by his side. "There is a certain air of truth . . . in your work," he explained to Stuart, "which gives me an insight into nature, and I was in hope of catching something of the work of the master without imitating it." His portraits of the leading New York actors and of the statesmen of his time are invaluable. As portraitist Neagle was without much pictorial sense, but he commanded a sound method of construction and a penetrating sense of character. His *Pat Lyon at the Forge*, in the Pennsylvania Academy, is one of the first unconventional portraits made in America. His method is businesslike and naturalistic, quite free from the florid conventions of his time. One is very sure of the likeness and one often has a good picture as well. Neagle died at Philadelphia in 1865.



46 From Neagle's portrait of Gilbert Stuart in the Museum of Fine Arts, Boston

CHAPTER III

EARLY HISTORICAL PAINTING

THE dogma of the grand or historical style, which comes down from the Italian Renaissance, reached America largely through the example and direct teaching of Benjamin West. West in his youth happened on a copy of Dufresnoy's *Art of Painting*, a book wherein the academic theories of selection, nobility and subservience to the antique had been codified for all Europe. West, after an adventurous and fairly legendary early training in Pennsylvania, was sent by a patron to Italy, at twenty-two, in 1760, with the surprising result that an American Quaker was to become one of the most prolific inventors of mildly amorous mythologies and mildly sensuous nudities that a century fecund in such academic wares was to produce. With amazing facility, West, at Rome, assimilated and even somewhat revitalized the rather stale classicism of Pompeo Battoni and Raphael Mengs. West's huge *Agrippina Bearing the Ashes of Britannicus*, painted in 1763, was justly the sensation of London, for no classical picture of equal merit had then been produced by an artist of English race. A few years after West settled in London, Sir Joshua Reynolds, as president of the new Royal Academy, began those famous *Discourses on the Art of Painting*, in which the grand style, which Sir Joshua was ever too wise to practice himself, was most eloquently and persuasively preached to his students. West did the practicing: The Bible, the ancient poets, contemporary history, engrossed his brush. The pictures, despite their tinge of insipidity, still have a pleasing "period" look, and they delighted their public. West grew rich as well as famous, refused a knighthood, and, when Sir Joshua died, seemed and was the inevitable P. R. A. A Quaker and professedly a pacifist, he was unmolested during the Revolutionary War and was most serviceable in those stormy days to such American painters as John Trumbull and Gilbert Stuart whom chance or choice had taken to England. West's studio was ever full of his own big canvases, which passed for the masterpieces of the times, and with fine originals by the great Italian painters which are still reckoned as masterpieces. A benign, wise and friendly man, West opened his studio to all American students of art. Refusing formal instruction, he gave good advice and brought his youngsters before finer pictures than they had ever dreamed of. Naturally, disciples were seldom lacking to such a master. Charles Willson Peale came before the Revolution; during the Revolution, Trumbull and Stuart; later, Pratt, Dunlap, Allston, Morse and many others.

The positive contribution of West was to bring American painting into the European and, in part, into the English tradition. He is the link between the excellent florid portraiture of our early Republican period and the great eighteenth-century Englishman and their exemplars, Van Dyck and Rubens. Unhappily, West and his followers ignored the better example of Hogarth, in which they merely followed contemporary English taste.

The fact that West had made a good living and grown famous on the grand style was an irresistible incentive to the more ambitious young American painters to go and do likewise. Here his influence was of more doubtful good, and here begins a rather sad chapter of dashed hopes. Only Gilbert Stuart wholly escaped the infection of the grand style. Trumbull began with gigantic Bible stories, before he found his true field in portraiture and vivid little battle-pieces. Dunlap staked his fame on a *Calvary*, now forgotten, and lives by his lives of his fellow-artists. Only Washington Allston, who had independent means, made a moderate success of the historic style. His able pupil, Morse, in disgust at neglect, gave up historical painting for the invention and exploitation of the telegraph.

Thus we early meet the tragedy of the American artist trained abroad, in the fact that on his return he wants to paint a kind of picture which is not wanted at home. And indeed there was little chance for the grand style in America in the early years of the nineteenth century. There were, to be sure, a few new Academies and Athenæums that virtuously, but very rarely, bought such things. The only evident way to make money on these big pictures was to pass them from theater to theater, charging an entrance fee. That was a speculative resource at best, and here one met the formidable competition of foreign painters in the same vein. Pictures in the historic style could, however, be engraved on a royalty basis. Trumbull did well this way with *The Declaration of Independence* (Vol. VIII, No. 235) and his Revolutionary battle-pieces. Indeed, the last survival of the historic style is in yellowed steel engravings of Joseph Ames' *Death of Webster*, or of Trumbull's *The Declaration of Independence*, or Healy's *Webster's Reply to Hayne* (Vol. VIII, No. 549) on the walls of our remote farmhouses. Generally the quest of the historic style ended in bitterness. Vanderlyn, who had astonished Napoleonic Paris with his *Marius* (No. 391) and had achieved at home a notable success of esteem with his *Ariadne* (No. 52), ended as the disgruntled maker and proprietor of a panorama.

Generally this is the story — talents declining or uncongenially employed. But there is at least a modest cheer in the afterglow of Emanuel Leutze and Daniel Huntington, who carry the tradition beyond the Civil War. Leutze, from his robust patriotism and the novelty of his Düsseldorf technique, Huntington with his sure appeal to piety, sentimentality and loyalty, at least made good livings, despite, or perhaps because of, the respective brutality and feebleness of their styles. In general, American history succeeded pretty well, and any other sort very ill. The results were in either case almost negligible as regards art, though such pictures as Trumbull's *The Declaration of Independence*, and Morse's *The Old House of Representatives* (No. 54) are, simply on the technical side, among the ablest interiors of the period anywhere. Which suggests that in the whole movement it was opportunity rather than talent that was lacking. And before dismissing the apparently futile and certainly untimely quest of the grand style as a mere aberration, we should at least consider its effect upon American culture generally. Many an American saw his Raphael better from acquaintance with West's mythologies and Bible subjects, and the relative weakness of Allston at least led his admirers, and they abounded, toward Michelangelo and Titian. In this sense we may comfort ourselves with the faith that so much high-minded endeavor was not wholly in vain, but really fruitful in ways which the apparent losers could not foresee.

JOHN SINGLETON COPLEY, F.S.A., R.A.

47 From the artist's sketch for the painting *The Death of Chatham*, photograph by courtesy of the Metropolitan Museum of Art, New York

In his latter years in London Copley turned his sturdy talent to great pictures of contemporary history and, despite a certain heaviness and lack of decorative ability, made himself the best English master in this branch. His success in historical painting, together with West's, encouraged a generation of ambitious young Americans to follow a quite impossible ideal. There is at least dignity and force in this picture of the death of the Great Commoner, of which, rather than the big version at the National Gallery, London, we produce the small and equally fine sketch done for the original. Of course, this phase of Copley really belongs to English painting. (See also Nos. 12–16).

BENJAMIN WEST, R.A., F.R.A.

As much may be said of that more famous champion of the grand style, Benjamin West, but since his influence was potent on many American disciples he cannot be omitted in this connection. Benjamin West, already widely practiced in mythology and biblical and modern history, sketched this picture about 1801, and exhibited it at Paris. Later he enlarged it to a gigantic scale, destining it for his native land. It was his most ambitious effort, but its sensationalism has repelled posterity as much as it attracted his contemporaries. (See also No. 17.)

48 From the painting *Death on the Pale Horse* in the Pennsylvania Academy of the Fine Arts. © Detroit Publishing Co.

49 From the painting *Venus Lamenting the Death of Adonis* in the Carnegie Institute, Pittsburgh, Pa.

WEST'S MYTHOLOGIES

West was a more agreeable painter in mythology than in the severer side of contemporary history and biblical legend. At best, however, he is a feeble draftsman and a perfunctory composer. Probably his Quaker upbringing closed to him the pagan gusto which his pagan themes required. The rather flaccid grace of such mythologies as the Venus and Adonis delighted the taste of the time, which was not robust, and was a leading influence on our more intellectual painters. Americans were willing to imitate the form but not the spirit of paganism.

WASHINGTON ALLSTON, N.A. (hon.)

Under West's teaching, Washington Allston (No. 31) devoted himself whole-heartedly to the grand style. In such single figures as the Archangel Uriel at Boston his accent is noble, and there is idyllic charm in his Bible stories. When he attempts the sublime, as in the present canvas, the strain on a gentle talent is painfully evident. Unlike West, who held to approved English methods, Allston endeavored to form a style by direct study of the old masters of Venice. It was an intelligent endeavor, but, because of the artist's hesitating temperament, it ended only in confusion. He was somewhat indolent, and he was only half-trained for a task requiring the completest technical resources. One may admit, however, that the evidently noble ideals of Allston exerted an influence which was denied to his quite feeble painting. Contemporaneous with this work of West and Allston was the revival among architects of interest in pure classical forms — Jefferson's Monticello, the University of Virginia, and the buildings at the national Capitol in the classical style. Quite naturally the painters went back to mythology and the grand style.

50 From the painting *The Prophet Jeremiah Dictating to the Scribe Baruch* in the Yale School of the Fine Arts, New Haven, Conn.

51 From the painting *The Battle of Bunker Hill* in the Trumbull Collection, Yale School of the Fine Arts, New Haven, Conn.

JOHN TRUMBULL

THE history of the nation would seem the most legitimate theme of the historical painter. Under the false æsthetic of the neo-classic schools it was regarded as a permissible branch, but as inferior as compared with mythology or ancient history. Accordingly, John Trumbull's spirited little pictures of the Revolutionary War, though widely popular, were regarded as inferior to the frigid mythologies of West and Allston. Trumbull, remembering his service in the Revolutionary War, fixed his impressions of it in brilliant little battle pictures owned by the Yale School of the Fine Arts. Earlier he had undertaken big Bible subjects, but he seems to have realized his unfitness for the task. He had qualities of color and vivacity denied to many of his rivals. He fell off in old age, and the large battle pieces which he did later are much inferior to the early pictures. (See also Nos. 30, 36.)

JOHN VANDERLYN

THE painting of mythology had made a place for the lightly draped figure, but when the actual nude appeared in John Vanderlyn's *Ariadne* there was an uproar. This picture, exhibited at Paris in 1812, and popularized in 1835 through A. B. Durand's excellent engraving (No. 390), is of historical importance because it broke the way through bitter controversy to the free use of the nude in art in America. To-day it hardly seems notable amid the countless conscientious nudes its success made possible. It has an ease and largeness of design which were unusual at its moment, and amply justified its champions. The age to which *Ariadne* was introduced accepted without thought an inferior status for women. Her duties were largely domestic and social. Her mind was fed with peculiarly insipid, sentimental novels and moral essays. Prudery was therefore inevitable and extreme. Vanderlyn's whole career seems to have been against the American grain, and he is the typical example of the frustrated exponent of the grand style.

52 From the painting *Ariadne* in the Pennsylvania Academy of the Fine Arts, Philadelphia

53 From an engraving of the painting *The Court of Death* in the Detroit Institute of Arts

REMBRANDT PEALE, N.A.

If our early Republican painters were unsuccessful in mythology and ancient history, they were rather worse in allegory and symbolism, which required a still greater force of invention. It is pathetic to think of a sturdy, objective talent such as Rembrandt Peale's meditating for years on a canvas of *The Court of Death*. However, he never knew his failure. Aside from his standard (composite) portrait of Washington, Rembrandt Peale's chief asset, as it was his most ambitious work, was this great canvas. It was profitably exhibited for an admission fee throughout the country, and it appealed strongly to that sense for the false sublime which was at once the bane of the academic school and of the cultured taste of the early years of the last century. (See also Nos. 39, 405.)

SAMUEL FINLEY BREESE MORSE, N.A., P.N.A.

Contemporary history has after all the advantage over ancient history that the painter can actually see it. Thus Trumbull and S. F. B. Morse are far more alive to-day than their more ambitious and archæological contemporaries. Morse, who was able in every branch of painting, has left a historical masterpiece in his finely seen picture of *The Old House of Representatives*. Morse has invested this interior with a dignity worthy of a nation's legislature in its prime, and merely on the technical side has managed with breadth and delicacy the placing and character of the small portraits and the effect of early candlelight. The whole thing is a fine echo of the historical painting of the French Empire. Morse finished the picture in 1823. In the same year congressmen assembled in this hall to listen to the reading of a message from President Monroe containing the doctrine which bears his name. (See also Nos. 40, 41, 476.)

54 From the painting *The Old House of Representatives* in the Corcoran Gallery of Art, Washington, D. C.

55 From the painting *Washington Crossing the Delaware* in the Metropolitan Museum of Art, New York

EMANUEL LEUTZE, N.A.

THE fervent but somewhat raw expression of the patriotism of the new Americans speaks eloquently in the great canvases which Emanuel Leutze devoted to American history. He was born at Gmünd, Germany, in 1816, and was brought at an early age to America. Trained under Lessing at Düsseldorf, he devoted himself to large historical pictures, generally on early American themes. *The Landing of the Norsemen*, *Columbus before Ferdinand and Isabella*, *Westward the Star of Empire Takes Its Way*, the latter in the Capitol at Washington, were some of the best. The most famous is the illustration shown. An energetic rather than a fine spirit, Leutze did much to naturalize in America the facile technique and ready emotionalism of the Düsseldorf school. He enjoyed a great popularity, and died at Washington in 1868. (See also No. 477.)

56 From the painting *Mercy's Dream* in the Metropolitan Museum of Art, New York

DANIEL HUNTINGTON, N.A., P.N.A.

THE thin idealistic vein of Allston was continued by Daniel Huntington almost to our own time. He was born at New York in 1816 and died there in 1906. S. F. B. Morse, Inman and Ferrero, at Rome, were his teachers, although it may be suspected that he drew more from ill-assimilated observation of Correggio at his worst. Portraitist, historical and genre painter of a slender and sentimental talent, he delighted his contemporaries and his compositions were multiplied by the engravers. He is our Delaroche, saving the moribund grand style by discreet injections of the adrenal fluid of anecdotage and pathos. A worthy and popular gentleman, he became an N.A. in 1840 and served as president from 1862 to 1870 and 1877 to 1890, thus sponsoring the Academy's highest prosperity and its deepest decline. He had a marked influence in confirming the general Victorian sentimentality of the years immediately preceding and following the Civil War. (See No. 100.)

57 From the painting *Ceres* in the Museum of Fine Arts, Boston

WILLIAM PAGE, N.A., P.N.A.

William Page is the first American painter who evinces a real gift for imaginative design. He was born in 1811, at Albany, New York, and worked with Morse and in the National Academy School. Portraitist and figure painter of rare distinction of feeling, he was of uncertain and ever experimental technique. Page was long resident in Rome and Florence where his dignity of character won him the finest friendships, such as that of the Brownings. Personally he was everywhere an inspiring influence. George Inness, for example, owed to him that conversion to religious mysticism which shaped his later landscapes. In spite of notable gifts of imagination, Page remains a rather vague figure in our art. He had the soul of a great painter, but not the hand and eye. He died at his country home on Long Island in 1885. A certain largeness and nobility of design in this picture of Ceres allies it to the contemporary masterpieces of George Frederick Watts. Page's working years coincided with the fading of the classical and the Greek revivals in American architecture. His Roman memories kept alive in him a classical spirit when the authority of the classic was passing away. (See also No. 97.)

HENRY PETERS GRAY, N.A., P.N.A.

That mythological vein which had exceeded the powers of West was revived under better technical auspices by Henry Peters Gray. He was a New Yorker, born there in 1819 and dying there in 1877. For a time he worked with Huntington, but chiefly trained himself by study of the old Venetian painters. A respectable but not thrilling interpreter of mythological and historical themes, he is chiefly interesting as the last American adherent to the dogma of the grand style. In portraiture he was perhaps more able than he was in mythology. The faint flavor of European urbanity in his art may be regarded as at least a civilizing influence at a time when the new industrialism was rapidly destroying all traditional standards. On the other hand his mythologies are too reminiscent. The present picture is literally patched together from several themes of Titian. The last years of Gray's life saw the rapid rise of the modern corporation. The industrial giant was appearing, oftentimes in a rôle not unlike that of the robber-baron of the Middle Ages. It was a transition period in American life and standards of all kinds were changing.

58 From the painting *The Judgment of Paris* in the Corcoran Gallery of Art, Washington

CHAPTER IV

GENRE PAINTING BEFORE THE CIVIL WAR

PAINTING of scenes from common life is of late appearance in America. The interest which our forefathers felt in themselves was not extended to their social and business relations. Apparently they were too busy doing, to observe themselves in action. Even the early illustrators, barring a few political cartoonists, avoided genre at a moment when England and France were leaving the fullest and ablest records of their everyday affairs. Genre painting actually begins among us about the moment when Paulding and Irving, of *Salmagundi* and *The Sketch Book* in the second decade of the nineteenth century, with John Dennie of the *Port Folio* at Philadelphia, began to give a gently satirical attention to our society. The pioneer genre painter is probably John Lewis Krimmel, born in Germany, who came to Philadelphia in 1810. There, without much encouragement, he gave himself to painting little anecdotes and crowds in public places. He was drowned at an early age and had no opportunity to broaden his very minute style. Henry Sargent of Boston, some ten years later, painted the two big pictures, *The Dinner Party* and *The Tea Party* (No. 60), in the Museum of Fine Arts, Boston. These are so excellent in dignity and in pleasing notation of interior illumination that one regrets that, engrossed with historical themes, Sargent so seldom essayed the contemporary vein. In John Leslie, born of American parents in London in 1793, America produced the talent that promised an admirable record of her familiar affairs, but he followed his star to London before he was twenty, became the admitted master of literary and historical anecdote, adorned the well housebroken form that romanticism assumed in English painting of the 'thirties and died an R. A. Henry Inman, most versatile of our early painters, occasionally turned his attention to genre, but without much real insight, and in such a picture as his *Mumble the Peg* (No. 61) attained popularity. John Gadsby Chapman, in the 'thirties, working mostly in Italy, introduced the costumed peasant to America, and Robert W. Weir, about the same time, varied historical painting with themes from Cooper and Scott, and with such excellent familiar subjects as the *Boat Club*.

Among other genre painters of standing in the 'fifties were Tompkins H. Matteson, nicknamed from his favorite historic themes, "Pilgrim" Matteson, who also painted the *Spirit of Seventy-six*, a widely known picture; and Richard Caton Woodville, who died prematurely in 1855, having first immortalized that then peculiarly American institution, the barroom; and created humorously attractive and excellently painted anecdotes such as *Waiting for the Stage* and *The Sailor's Wedding*.

Such is the short and homely record of our early genre painting; except for William Mount it left no permanent trace. The glories of the style were not in painting at all but in the copious and always excellent illustration of F. O. C. Darley. Mount, had he been prolific, would have been our Jan Steen. As it was, he became an admirable recorder of our rustic life. From his too few canvases, beautifully drawn and excellent in color — he must have studied the little Dutch masters most lovingly — one could well visualize the *dramatis personæ* of Lowell's *Biglow Papers* and of Mrs. Stowe's *Oldtown Folks*. From every appearance he should have been the pioneer of an American school of genre painting, but Mount, though personally successful, remained an isolated figure. He probably has not yet had the measure of appreciation he deserves.

59 From the painting *Fourth of July in Centre Square* in the Pennsylvania Academy of the Fine Arts, Philadelphia

JOHN LEWIS KRIMMEL

THE spectacle of our everyday life, which long failed to interest native Americans, naturally captured, if only for its novelty, an intelligent and observant foreigner. We owe our earliest painting of the celebration of our greatest national holiday to the Württemberger, J. L. Krimmel, who was born in Ebingen, Germany, in 1787, came very young to Philadelphia in 1810, and died there after a short ten years' activity in 1821. In spite of a dry and minute manner, Krimmel shows excellent gifts of observation in this picture. Had he been spared for a long activity, our visual record of the good old times would be much more accurate and complete.

HENRY SARGENT

HENRY SARGENT of Massachusetts was fitted to have done with a far better painter's gift the work of social record that Krimmel only began. But by the bad luck that attended all our early genre painting, Sargent was only casually a painter. However, the few pictures he has left of aristocratic society at its amusements are uniquely precious. He was born at Gloucester, Massachusetts, in 1770, and died at Boston in 1845. Chiefly self-trained, he had the aid of West and Copley in London in 1793. His duties as an army officer much interfered with his painting, and although he painted creditably portraits, historical, religious and genre pictures, he may be regarded as a gifted amateur. It seems as if in some indirect way Sargent must have come in contact with the French Empire school, his vision being more lucid and precise than that of the English painters. His big canvases, *The Tea Party* and *The Dinner Party*, are charming in observation and extraordinarily sensitive for the time in the registration of interior light. Such a picture recalls the proud aristocracy of the New England Federalists in the days when the sea trade was the foundation of their prosperity.

60 From the painting *The Tea Party* in the Museum of Fine Arts, Boston

HENRY INMAN, N.A.

HENRY INMAN was the first American artist to win popularity for genre painting. His pictures, invested with facile humor or pathos, were engraved and widely distributed. If his success was a rather cheap one, at least it cleared the way for such more serious talents as William Mount and Eastman Johnson. Born at Utica, New York, in 1801, Inman worked with Jarvis at New York, and later studied lithography. He was a versatile artist who preferred landscape painting, but made his living by portraiture and illustration, occasionally producing genre and historical pictures. During a stay in England he was associated with Wordsworth and other literary celebrities and painted their portraits. One of the original N.A.'s in 1826, he died at New York in 1846. His pictures, like the present one, are rather well painted but very cheaply seen. As a technician he was more accomplished than most of his contemporaries. (See also No. 475.)

61 From the painting *Mumble the Peg* in the Pennsylvania Academy of the Fine Arts, Philadelphia

JOHN QUIDOR

HISTORICAL genre was generally left to the illustrators, but we find one quite personal figure in this branch in John Quidor. The humors of Washington Irving's burlesque history attracted him, and he led himself the pothouse life which enabled him to grasp one side of Knickerbocker character. He was born in Gloucester County, New Jersey, in 1800. He studied transiently with Jarvis and Inman, but from necessity devoted himself chiefly to commercial painting. His few rather large paintings on subjects from Washington Irving show excellent humor and fair skill, while they are interesting as being the only American pictures which emulate the Rabelaisian vein of Thomas Rowlandson. Quidor had been forgotten for many years before he died at New York in 1881.

62 From the painting *Peter Stuyvesant Watching the Festivities on the Battery* in the possession of the estate of W. E. D. Stokes, New York

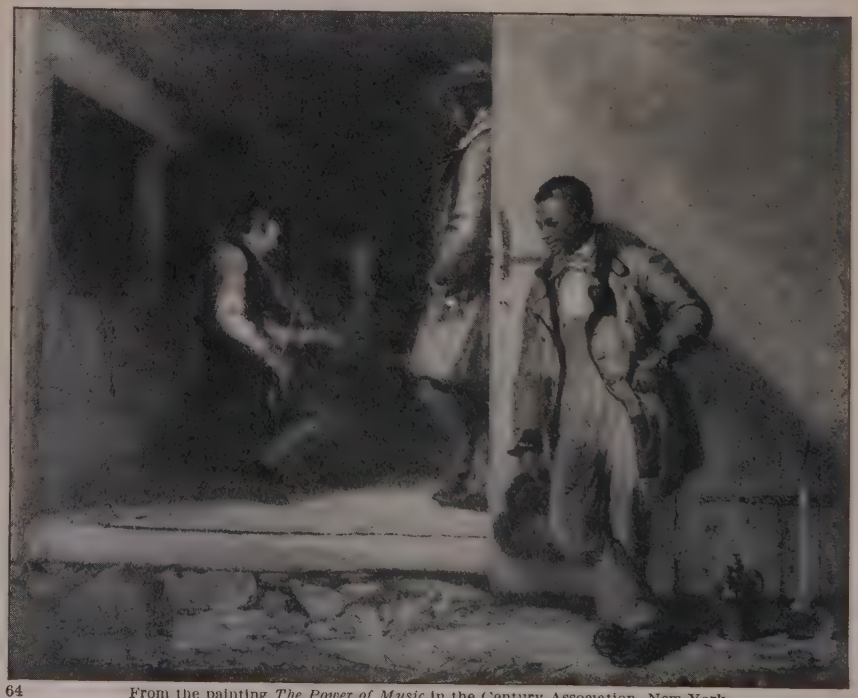
63 From the painting *Bargaining for a Horse* in the New York Historical Society

WILLIAM SIDNEY MOUNT, N.A.

With William S. Mount we reach the first American genre painter who has claims upon our remembrance for purely artistic reasons. Born at Setauket, Long Island, in 1807, he became a pupil of the N.A. schools, but got his true direction from the opportune advice of Allston that he study such Dutch genre painters as Ostade and Teniers. This Mount did, and he employed their low, lustrous tones most effectively in such pictures as *Turning the Grindstone*, *The Truant Gamblers*, *Bargaining for a Horse*, *Raffling for a Goose*, *The Power of Music*, etc. A fine observation and a capital humor enliven his few but quite masterly pictures. In Mount's time the everyday life of the rural folk of America had a charm and picturesqueness which resulted from isolation and highly developed individualism. Mount was a pioneer in his discovery of the common people. His pictures were contemporaneous with other early representations of American types—Sam Slick, the itinerant clockmaker from Slickville, Connecticut, and Solon Shingle, a popular stage depiction of the Yankee.

THE POETRY OF HOMELY LIFE PORTRAYED

James Russell Lowell's Hosea Biglow would have recognized a kindred spirit in William S. Mount, so keenly humorous and sympathetic is his observation of the daily incidents of rural life. He is never more charmingly at his ease than in the well-known picture *The Power of Music*. It has a quality at once humorous and poetical, and its execution is as mellow as that of Mount's beloved Dutch exemplars. Mount's too few pictures were generally engraved and justly popular. They doubtless had their share in turning attention to the picturesqueness of our rural life and thus take their place with *The Biglow Papers* and the charming rustic novels of Harriet Beecher Stowe. Mount died in his native village, in 1868. Of his contemporaries only Morse equaled him in painter-like quality.



64 From the painting *The Power of Music* in the Century Association, New York

CHAPTER V

LANDSCAPE BEFORE THE CIVIL WAR

JUST as our traditional and English-inspired portraiture began to decline, landscape, which was to be most distinctively our native art, sprang into being. Earlier Americans, though they cared enough for foreign landscapes to buy them, hardly considered their own soil æsthetically. The land was still a something to be conquered rather than to be observed and loved. Even the topographical illustration of famous places comes late, in the prints (No. 401) after Alvan Fisher (1792–1863) and W. G. Wall (1792–1864?). For the new landscape painting there was considerable literary preparation. Wordsworth's poems were as well read in America as in England. Irving and Cooper had enthusiastically celebrated the spell of our vast solitary spaces. Bryant had added to such meditative admiration a sense of religious mystery. Whittier, as early as 1831, published *The Legends of New England* and through his long life remained a poetical celebrant of its scenery. Of artistic preparation for landscape there was little save in the humble efforts of the coach and sign painters.

Thomas Doughty (1793–1856) of Philadelphia is the real pioneer. From the eighteen twenties he painted the historic sites of the Schuylkill and the Hudson with a modest charm, employing with skill the brown tonalities of his times. There is little research in his pictures, which rest on accepted formulas, but they have a nice, intimate feeling and often an unexpected luminosity. But the landscape that was to thrill new America was to be of a more novel and ambitious sort. It was provided by Thomas Cole (1801–48), who laid the broad foundations of a really native landscape art.

Cole's first impressions were of Ohio, then the frontier, and certain of his idyllic landscapes may show traces of its pleasantly broken scenery. But the poet-painter in him was first aroused at the sight of our eastern mountains, and he made himself the first interpreter of the forest-clad peaks, cloves and ravines of the Catskills and White Mountains. Entirely self-taught, he had from nature the essentials of a fine sense of composition and a reverent mood. His larger canvases conveyed a melancholy grandeur; his smaller sketches, an idyllic charm. Thus he became the accredited interpreter of our forest and mountain scenery, a powerful influence on the national taste, as Irving and Cooper and Bryant had similarly been in the field of letters. Never a good colorist, he made himself nevertheless a vigorous and telling painter. At thirty, he went to Europe and in the sixteen remaining years after his return made unhappy experiments in symbolism and allegory. One likes to imagine what Cole might have achieved could he have seen, before his habits were formed, good landscapes by the old masters and by such contemporaries as Turner, Constable, and Corot. It might have bewildered him; it might have brought out the latent great master in him. He was an elevated spirit, a musician, a reader of Milton, Dante, and Wordsworth, a valued companion of the best American writers of

his day. In the twenty-five short years of his career he fully did his work of making our country classic to ourselves. He is the true father of all our succeeding poets in landscape from Homer D. Martin to Arthur B. Davies. Thus any sense of frustration in Cole's work vanishes in the light of that larger accomplishment celebrated by the poet Bryant in his memorial address. Bryant evokes an America:

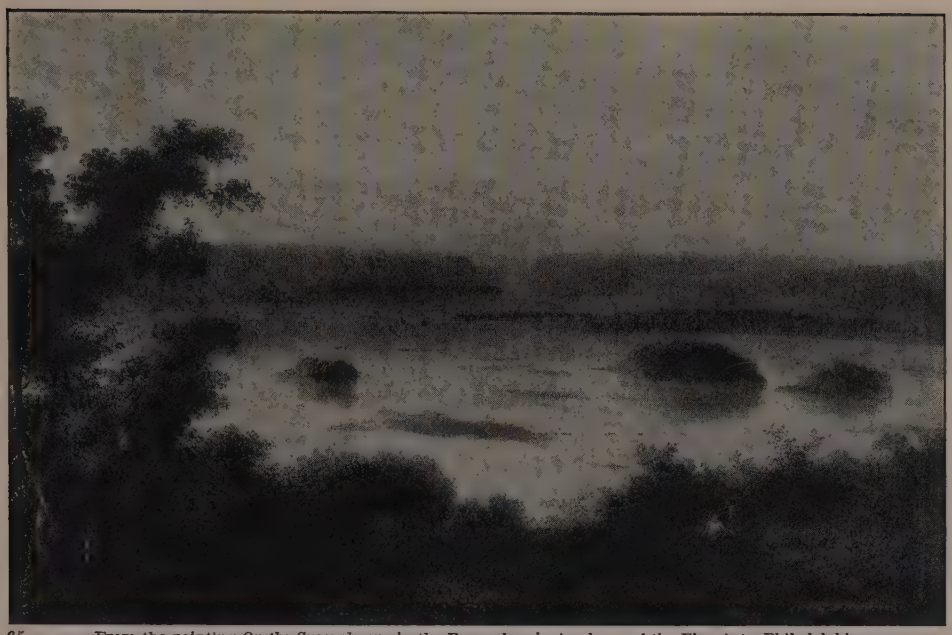
> "delighted at the opportunity of contemplating pictures which carried the eye to a scene of wild grandeur peculiar to our country, over our aerial mountain tops, with their mighty growth of forest never touched by the axe, along the banks of streams never deformed by culture, and into the depths of skies bright with the hues of our own climate, such as few but Cole could paint, and through the transparent abysses of which it seemed that you might send an arrow out of sight."

If Cole supplied the poetry of early American landscape, Durand furnished its complementary prose. About 1830, Asher B. Durand, already famous as an engraver and portraitist, turned chiefly to landscape. He brought to the new task the old microscopic eye of an engraver, spent himself in minute notations of the textures of bark, grass, rocks — thus frittering away in details the broad masses of local color. So, though his subjects are often those of Cole, he lacks Cole's grandeur and unity. The tenacity of his patient observation excites admiration without giving much pleasure. Occasionally a big picture, like the *Kaaterskill Clove*, at the Century Club, has scale and solemnity, and his smaller landscape sketches generally have a quiet charm and even a considerable luminosity. At least the example of his rectitude worked beneficially upon artists like Kensett and Inness who were born in better times and favored with more adequate technical resources.

Save Inness, the successors of Cole and Durand did little to improve on their exemplars. However, the dual tradition, which was completely harmonious with the taste of the time, flourished, and landscape in the hands of the grandiose painters, Albert Bierstadt, Frederic E. Church, Thomas Moran; in the Hudson River and Adirondack themes of Cropsey and McEntee; in the facile scenics of Kensett; in the brilliant beginnings of Homer Martin and Inness; in the minute yet robust mountain subjects of David Johnson; in the pleasing ruralism of the Harts and James Smillie; in the more vigorous transcripts of Sonntag, became the characteristic form of American painting.

From Cole's predilection for the Catskills and residence on the Hudson, the whole school was dubbed at first proudly, latterly in condescending deprecation, "The Hudson River School." It deserves neither extreme of attitude. If it grew in an age of technical innocence, it also brought American taste to the support of art. The "Black Walnut Era" at New York, from 1859 to 1876, was in many respects a golden age of patronage. With complete like-mindedness between artist and public, the artist was a welcome personage in drawing-room and club, enjoying such moral and financial support as he has never since had. The social and economic reasons which, with the advent of a better practice, caused the present lack of understanding between artist and public must later occupy us.

Meanwhile we have merely to note a gradual improvement in the technique of landscape before 1876, which was due to European influence. To a discerning eye everything about 1865 indicated the prompt advent of the really great landscape school which was to rise under vastly better æsthetic, and far more discouraging social auspices.



65 From the painting *On the Susquehanna* in the Pennsylvania Academy of the Fine Arts, Philadelphia.
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THOMAS DOUGHTY, N.A. (hon.)

Our landscape begins with love of cultivated scenery. This is the note of the early designers for the print makers (No. 401). It was cultivated effectively in large painting by Thomas Doughty. He was born at Philadelphia in 1793, and after an uncongenial experience in manufacturing, turned to landscape painting in his early thirties. Virtually without instruction he developed a quietly harmonious and even luminous manner in the brown tones then prevalent, applying it to suburban and rural scenes near Philadelphia and New York. His gentle spirit was finally embittered and clouded through poverty and neglect. He died at New York in 1856. (See also No. 474.)

THOMAS COLE, N.A.

The real father of American landscape was Thomas Cole, a profoundly religious and poetical nature who found solace and inspiration in untamed nature. He was born at Bolton-le-Moors, England, in 1801, studied with an itinerant face painter in Ohio and worked through struggle and poverty to the position of first landscape painter of America. Cole painted with adoration the wild scenery of the Catskills and the White Mountains and, though without richness of color, well realized the scale and solemnity of his themes. As a very young man he was asked to be one of the founders of the National Academy.

66 From the painting *Conway Peak* in the New York Historical Society

67 From the painting *Desolation* in the New York Historical Society

COLE'S ALLEGORIES

After a European trip Cole's style broadened, and his handling grew richer. In his later years he was too much drawn into allegory, and failed, save in so far as he expressed himself through idealized landscape. The present is the last of a series of five pictures on "The Course of Empire." It is full of Cole's fine melancholy, as are many similar pieces, for example *An Arcadian Landscape*, at Indianapolis, and *The Return*, in the Corcoran Gallery. He died near Catskill, New York, in 1848, and the poet Bryant pronounced his memorial address. As the first American painter who realized the grave poetry in our native landscape, as the spiritual ancestor of Homer Martin and George Inness, Cole is one of our most important early painters. Engravings of his pictures stimulated the taste for ideal landscape throughout the country. In *Desolation* may be easily seen the influence of the study of the classics so important at the time. The Roman ruins that were being reëxamined for their art are used to represent the vanished empire.

68 From the painting *Lake George* in the New York Historical Society

ASHER BROWN DURAND, N. A., P. N. A.

It was the prose rather than the poetry of nature that led Asher B. Durand (No. 390) to lay down the burin and take up the brush. He was forty when he turned to portraiture and landscape painting. His dry and minute style, acquired through engraving, was a handicap which he never wholly overcame; he nevertheless produced many fine portraits, and in landscape at least set the example of really studying the details of nature and of wrestling with the more difficult problems of local color. His strenuous curiosity and positive ingenuity in minute record still claim a certain admiration, though they are also a striking warning of the pictorial disadvantages of the microscopic eye. (See also Nos. 42, 382, 386, 476.)

69 From the painting *Autumn Landscape* in the Metropolitan Museum of Art, New York

JERVIS McENTEE, N.A.

Cole and Durand, though obviously of opposed tendencies, are generally bracketed as the founders of the Hudson River school. Their immediate successors and young contemporaries deserve relatively little attention in a general survey. Jervis McEntee, whose favorite sketching ground was the Adirondacks, inherited something of Cole's fine meditative melancholy. McEntee was born at Rondout, New York, in 1828 and died there in 1891. He had studied with the versatile Frederic E. Church, who was a pupil of Cole's. McEntee's little pictures of forests and mountains and lonely clearings have slight technical skill, but still make their appeal through their genuine and poignant feeling.

RÉGIS FRANÇOIS GIGNOUX, N.A.

We meet a more professional practice for the first time in the work of the Frenchman Régis Gignoux. Born at Lyons, France, in 1816, he died in Paris in 1882. Gignoux, who had been an instructor in painting at Cherbourg, at Lyons, and at the École des Beaux-Arts, finally followed a fair American girl to America, in 1844, married her and devoted himself to landscape. Occasionally he painted winter scenes (No. 388), then a novelty, and he transiently taught George Inness. To our naïve landscape painting he contributed a more professional character. He was the first president of the Brooklyn Art Academy.

70 From the painting *Summer Scene on the Hudson* in the Brooklyn Museum, Brooklyn

71 From the painting *Landscape in the Highlands of the Hudson* in the Metropolitan Museum of Art, New York

JOHN FREDERICK KENSETT, N.A.

THE Hudson River school reached its apogee of popularity in the painting of John F. Kensett, who was born at Cheshire, Connecticut, in 1818. He was first trained in engraving and visited England in 1845, exhibiting his landscapes successfully at the Royal Academy. Kensett practiced a neat and minute style, and had withal a nice sense for panoramic composition, with a finer observation of color than was usual in his time. His pictures of well-loved American scenes in the mountains or on the coast brought him great popularity and financial success. The auction sale of his paintings after his death at New York, in 1872, is still a record for a studio sale in America. He had done much to popularize the art of landscape among us.

CHAPTER VI

OUR HEROIC LANDSCAPE, 1850–1880

THE beginnings of our Heroic School of landscape correspond closely with Horace Greeley's advice that a young man should go West. So the artist too sought grandiose, distant scenes — the Rockies, the Sierras, the Andes. The mark of the school is bigness. Such canvases as Bierstadt's, Church's, and many of the Moran's are no longer calculated for the modest home, but for public exhibition before footlights or under skylights. While these artists sold their pictures well, they chiefly made their gains by circuit exhibition, and by copyrights. Ambition, exhibitionism were the watchwords. It all represented the elation accompanying a more complete survey of the great resources and grandiose scenery of America. The two leading names are Albert Bierstadt and F. E. Church, but many others were casually drawn into the movement.

Naturally this scenic and panoramic ideal did not call for a sensitive technique. Bigness and emphasis were the note. One may say that the steely Düsseldorf manner of Bierstadt was ideal for the task. It insisted on the form and local color, neglecting movement and atmosphere. But it was as yet hardly perceived in America that the movement and atmosphere of nature were worth painting, and they were not missed. What Bierstadt gave was the superficial aspect of wonderful scenery which the photograph had not yet conveyed. You could see the Rockies and the Sierras for a quarter of a dollar, at a moment when it was very expensive and positively dangerous to see them in any other way. So people gladly paid their quarters, got a good money's worth, and the whole transaction had only a remote relation to art. The smaller canvases of Bierstadt often have a modest charm in the old luminous brown method, and he painted a few characterful portraits. Possibly he was a victim of Horace Greeley. Had he been a home-keeping body, his place in American landscape would have been undoubtedly smaller, but perhaps more permanently habitable.

Church was a much better technician and had a finer temperament. He had learned much from his master, Cole, and something from study of Turner. In his prospects of the great peaks and tropical valleys of Mexico and South America — *Heart of the Andes*, *Chimborazo*, *Cotopaxi* (No. 73) — he spares no detail. With the most amazing delicacy, whether it be a cloud drifting away from a distant crag, a tangle of vines, an array of spiky palms — Church says with clearness just what he wants to say. To the impossible subject of Niagara he brings an equal tenacity of observation, and his picture of it is perhaps still the best. Church was so right and skillful on all secondary issues, that one hesitates to say that, with all the school, he was wrong on the main thing. The scale and grandeur of high mountains, and wide plains and valleys cannot be literally represented, but must be indicated and suggested by well-chosen symbols for scale and distance, and this implies wholesale sacrifice of details. Perugino knew this some centuries before Church took up his brush, and the landscape painters of China knew it a thousand years before Perugino. The lack of such knowledge makes the works of our Heroic Landscape school more obsolete to-day than the Durands and Coles. One may look at the movement as a rather fine sort of error with incidental advantages, in smoothing the way for greater painters of much smaller landscapes.

72 From the painting *Mount Corcoran* in the Corcoran Gallery of Art, Washington, D. C.

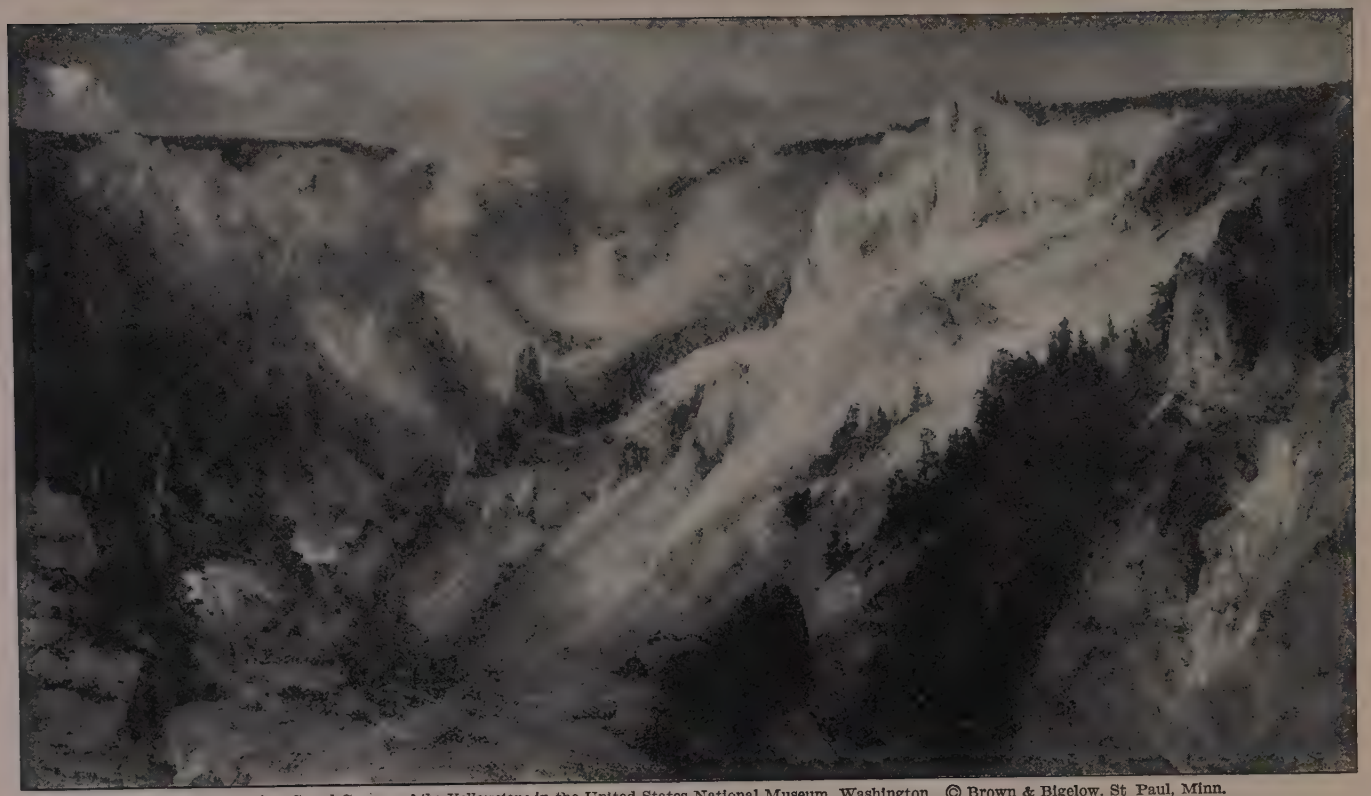
ALBERT BIERSTADT, N.A.

Among the painters who practiced the grandiose type of landscape, Albert Bierstadt is easily the most prominent. He was born at Solingen, Germany, in 1830, and was brought to New Bedford, Massachusetts, as an infant. Study at Düsseldorf with Lessing and Achenbach, with the counsels of his elder fellow students Leutze and Whittredge, gave him the needed technical equipment for his task as a landscape painter. In 1863, Bierstadt visited the Rocky Mountains and thenceforth applied himself to great composite canvases of that titantic scenery. These pictures, painstakingly able in their topographical features, but thin and hard in workmanship, won him a fortune. He died in New York City in 1902 long after his vogue had passed. Apparently his success was resented by his fellows, for he received no academic honors. His ideals correspond to that era of expansion and discovery that followed the Civil War. Major J. W. Powell explored the Grand Cañon, and the beauties of the Yellowstone and Yosemite were gradually made accessible to the public.

73 From the painting *Cotopaxi* in the New York Public Library

FREDERIC EDWIN CHURCH, N.A.

Such ideals found a more adequate expression in the paintings of Frederic E. Church, who was born at Hartford, Connecticut, in 1826 and died in New York City in 1900. Church was a pupil of Thomas Cole, and soon branched out for himself as a painter of tropical and ideal landscapes. He filled his vast panoramic canvases with the most minutely studied details, yet keeping reasonable breadth of effect. For his times, he had a vivid, if ill-controlled, color sense. He gained prosperity and international renown but lacked the gift of simplification and selection and therefore failed to be ranked as a great painter. There still stands on the Hudson the picturesque Moorish villa which he built amid broad acres as a monument to his financial success and contemporary artistic prestige.



74 From the painting *Grand Canyon of the Yellowstone* in the United States National Museum, Washington. © Brown & Bigelow, St Paul, Minn.

THOMAS MORAN, N.A.

THE colorful grandiosity of Church was tempered by a greater discipline in the painting of Thomas Moran. Born at Bolton, Lancashire, England, in 1837, he was brought in boyhood to America in 1844. He became a pupil of James Hamilton, in Philadelphia, and was later an independent student in London, Paris and Italy. Moran devoted himself chiefly to the sensational scenery of the newly discovered West, with digressions of a Turneresque sort in Venetian and other Mediterranean views. A persistent student of nature, seeking breadth of effect without much sacrifice of detail, Moran made a surprising success in an apparently impossible endeavor. The fashion of such painting has passed, but his pictures remain as so many marvels to the analytic eye. For a moment Worthington Whittredge's pictures of the great plains ally him to the Heroic School. William Bradford's studies of icebergs and glaciers, Edward Moran's great marines, and William Keith's big pictures of the California forests are all of the same tendency. As a whole, the movement may be regarded as an aberration, for it confused grandeur of landscape feeling with the bigness of the subject matter. Big things impressed the imagination of Americans at this period. The ideal of Manifest Destiny, the pushing of the frontiers to the Pacific, was in a sense to make the United States a big nation. Somewhat naïvely many a citizen reasoned that such a nation must inevitably be great. Moran died at Santa Barbara, California, in 1926.

CHAPTER VII

GENRE PAINTING FROM THE CIVIL WAR TO 1890

THE picture of everyday life "with a story" was very freely practiced from the late 'sixties to 1890. But with the exception of the resolute narratives of the older men, like Eastman Johnson, Winslow Homer and Thomas Eakins and the little Early American idyls of E. L. Henry, there is little that now concerns the art-lover.

Eastman Johnson, though he was younger and worked into the present century, must be here included, for his style developed early and changed little. He infallibly hit a quiet, right, often humorous sentiment, and supported it by charming lighting and coloring, withal by a free brush-work uncommon in his time. Whether in such single figures as *Daydreams* and *Knitting for Soldiers* (No. 76) or in groups like *Old Kentucky Home* (No. 75) or *Corn Husking at Nantucket* (Vol. III, No. 168), he pursued his tranquil and fruitful career from the early 'fifties to his death in 1906.

The Civil War passed leaving no one comparable to Trumbull to celebrate its glories. Photography supplied the record that painting failed to provide. Yet we get a vivid sense of how things looked around the edges of camps from the early pictures of Winslow Homer. Trained chiefly in commercial lithography, he went to the war as an artist correspondent. His *Prisoners from the Front* (No. 80), now in the Metropolitan Museum, won him recognition and most justly. After the war followed such little canvases as *The Country School*, *The Bright Side*, and *Snapping the Whip* (Vol. III, No. 296) — scenes in which intensity of vision met a sober emphasis of workmanship that proclaimed the coming master. These things have every quality of great genre painting save charm, and Homer was quite logically moving toward an art in which charm was to have little place. The popular taste was with such badly painted anecdotes as were composed, generally on the unvarying theme of the newsboy, by J. G. Brown, gradually shifting to such better trained men as Henry L. Mosler. There were creditable military and naval painters, as Gilbert Gaul, Rufus Zogbaum and Carlton T. Chapman; John F. Weir and Thomas Hovenden occasionally struck a deeper note. The abler men who arrived toward the 'eighties were often drawn into illustration, as Frederick Remington and William T. Smedley, and in the 'nineties into mural painting, as C. Y. Turner and Blashfield. Meanwhile the abler Americans who sought training in Europe before or about 1870 tended to stay there. Thus George H. Boughton made his career in England, F. A. Bridgman, archæological painter and Orientalist, Edwin Lord Weeks, Orientalist, Ridgway Knight and Charles Sprague Pearce, specialists on the French peasant in her overtly picturesque aspects, settled and prospered in Paris. Carl Marr became a professor at the Royal

Academy, Munich. And indeed it was a discouraging America for an artist to come back to. Patronage had passed from an old aristocracy of birth and position to a new plutocracy whose interest in art was slight and knowledge less. Wealthy folk no longer frequented artists' studios, at least in America. They visited instead the fine New York branches of the great English and French art dealers, and made their purchases under tutelage. These dealers naturally pushed the work of the Royal Academy and the Salon and of American paintings, only such as had the foreign stamp. It was the moment of the beginnings of the dealer-made collections of such merchant and railroad magnates as A. T. Stewart, William H. Vanderbilt, Henry Walters, with their glittering array of Stevenses, Viberts, Fortunys, Bargues, and their less glittering Meissoniers, Tademas, and Bouguereaus, their Cabanels and Chaplins and Ribots. Fortunately the same dealers were soon to bring over the Millets, Corots, Rousseaus, and Daubignys, but there was more than a decade when picture buying was directed along artificial and alien lines, and the problem of the artist who wished to keep his Americanism and live was a sore one.

The best critical taste of the 'eighties favored the brilliant young Americans studying in Europe and naturally doing European subjects. And indeed the early narratives of Walter Gay, Childe Hassam, Gari Melchers and Walter McEwen still are so ingratiating that it is to be regretted considerations of space forbid their reproduction in this book. What is strange is that nobody sufficiently realized the greatness of Thomas Eakins in genre at a moment when masterpiece followed masterpiece — *The Chess Players, Salutat* (No. 85), *William Rush Carving the Allegorical Figure of the Schuylkill River* (No. 84), the rowing pictures. No doubt this neglect rested partly on the error of the times and partly on Eakins' own character. He was never relaxed or sentimental and so failed to catch the crowd, whereas persons of taste had been mistaught that the picture with a story is a vulgarity. The present is beginning more justly to estimate the intellectual concentration of the worthy pupil of those two sternest masters, Gérôme and Bonnat. The massive and truthful Americanism of Eakins' work is one of our best legacies from a generally too cosmopolitan period.

As for genre painting, its place was temporarily taken by magazine illustration, and when it reappeared, it was under new and largely French auspices, and dealing with a far more varied and complicated world than that of Eastman Johnson and Thomas Hovenden.

Evidently the mere hurry and shifting social standards of life after the Civil War were unfavorable to that meditative and loving contemplation of common things out of which only great genre painting has ever grown. The artists who might have become fine creators of genre were generally drawn into magazine illustration, while the new æstheticism was decrying all narrative painting as subartistic. It needed some clearing of the critical air before a new genre painting could venture to show itself.

75 From the painting *Old Kentucky Home* in the New York Public Library

EASTMAN JOHNSON, N.A.

It is fortunate that our most understanding painter of rural life was also our most prolific. Eastman Johnson, though lacking the incisiveness of Mount, is so uniformly excellent that to select from his pictures is difficult. He was born at Lovell, Maine, in 1824; and began as a self-taught portraitist in crayons. For a time he studied at Düsseldorf but really developed his art as a genre painter by private study of the early Dutch masters. He was a portraitist and genre painter of high and even merit, with a solid grasp of his themes, and one of the best colorists and technicians of his generation of American painters. His complete assimilation to American uses of a technique learned abroad is in striking contrast to the case of the next generation of foreign-trained painters. They brought back with a foreign technique alien ideals. It would have been in every way better for our art if the Beaux-Arts men had been able to emulate Eastman Johnson's placid wisdom. (See also No. 101).

76 From the painting *Knitting for Soldiers* in the New York Public Library

KNITTING FOR SOLDIERS

While best known for his more ambitious subjects, Johnson is often exquisite in single figures as in this little picture, or in the more famous and slightly sentimentalized day-dreaming lad in the Museum of the University of Michigan. The illustration is one of several pictures that show the reverberation of the Civil War. They are perhaps more precious than the more direct records of the illustrators and minor military painters. With a very complete life work behind him, Eastman Johnson died at New York in 1906.

THOMAS WATERMAN WOOD, N.A., P.N.A.

77 From a photogravure in *Sun and Shade*, August, 1892, after the painting *The Quack Doctor*

THE popular genre painting before and after the Civil War was that of crowds. It was ably practiced by Richard Caton Woodville and Thomas Waterman Wood. Wood was born at Montpelier, Vermont, in 1823 and studied with Chester Harding. Wood was skillful in arranging large groups naturally and had a quiet good humor that served him well in the military and rural genres. Such popular pictures as *The Village Post Office* and *The Sailor's Wedding* are valuable records and withal, engaging pictures. The canvas here reproduced is theatrically effective and the various degrees of confidence and distrust are shrewdly studied. Concentration is lost, as is frequently the case with Wood, through casual distribution of light and dark areas. Abounding in racy parts, his pictures were not thought through as wholes. There are several examples in Vol. III of this work (Nos. 183, 268, 271, 273, 290). Wood presided over the National Academy between 1891 and 1899, and in 1903 died in New York.

78 From the painting *Allegro and Penseroso* in the Corcoran Gallery of Art, Washington

JOHN GEORGE BROWN, N.A.

THE highly polished newsboys of John George Brown exactly accorded with the taste of a generation that loved highly polished rosewood tables with highly polished marble tops. Brown was born at Durham, England, in 1831 and died in New York in 1913. He began his studies at Newcastle and Edinburgh and completed them after 1853 at the National Academy school, New York. His sleek manner and overtly humorous episodes of newsboy life and rural manners won him such contemporary popularity that, though his accomplishment was subartistic, he cannot be omitted in any historical survey.

79 From the painting *Pilgrims Going to Church* in the New York Public Library

GEORGE HENRY BOUGHTON, N.A.

The note of George Henry Boughton is that of refinement and his bent was that of an illustrator. Born in 1833 in England, he was brought to Albany in childhood and was largely self-taught. Returning to England in 1861, he remained there, making a great name for himself through his precise and demurely attractive anecdotes from old-time America and England. It is only by courtesy that Boughton can be regarded as an American painter, but since his themes were taken from our history and he gained prestige for us in England, it seems right to include him. He died in 1905 in London.

WINSLOW HOMER, N.A.

The sterling excellence of Winslow Homer in genre painting has been somewhat obscured by his later preeminence as a marine painter. Born at Boston in 1836, he died at Scarboro, Maine, in 1910. As a youth he worked as a commercial lithographer, and later studied at the National Academy school, where he developed a real gift as an illustrator. He was a war correspondent for *Harper's Weekly*, and after the Civil War continued his vein as an illustrator very ably in little genre pictures mostly of rural life. These have much power and directness of drawing but few other indications of Homer's future greatness. Had he stopped with them, we should have had merely a more rugged Eastman Johnson. As it is, the tenacity of observation in these early Homers is the solid foundation on which his broader style is built. *Prisoners from the Front* is a fine study of Civil War types, Union and Confederate, and valuable as a record. (See also Nos. 125–130, 420, 498, 506.

80 From the painting *Prisoners from the Front* in the Metropolitan Museum of Art, New York

81 From the painting *Hark, the Lark!* in the Layton Art Gallery, Milwaukee

HOMER IN THE MOOD OF SENTIMENT

Winslow Homer's usually rugged style softened just once in the direction of sentiment on a visit to England, where he lived at Tynemouth among the fisher folk. This picture was painted in 1887, and is a reminiscence of that rarer mood. A very similar water color is dated 1883. From about 1876 he ceased to interest himself in the minor humors and sentiments of ordinary living and gave himself almost exclusively to the interpretation of the sterner moods of the forest and the ocean. (See Nos. 125–130.)

To realize his strength and versatility as a genre painter one should consult the files of *Harper's Weekly* from 1868 to 1876. (See No. 420.) Many of his illustrations of this time would have made admirable paintings. The final exclusiveness of his art was self-chosen.

82 From the painting *Forging the Shaft* in the Metropolitan Museum of Art, New York

JOHN FERGUSON WEIR, N.A.

Our factories are generally regarded as the foes of art. A few painters, however, have understood the picturesqueness of the new conditions of work. Among the first to do so was John Ferguson Weir. He was born at West Point, New York, in 1841, and trained by his father Robert Walter Weir, and in the National Academy school. A portrait and genre painter of ability, his picture of toil, *Forging the Shaft*, is one of the earliest pictures of its sort in America — about 1867 — and is still one of the best. Weir has written an excellent life of John Trumbull and was for thirty years director of the Yale School of the Fine Arts.

THOMAS HOVENDEN, N.A.

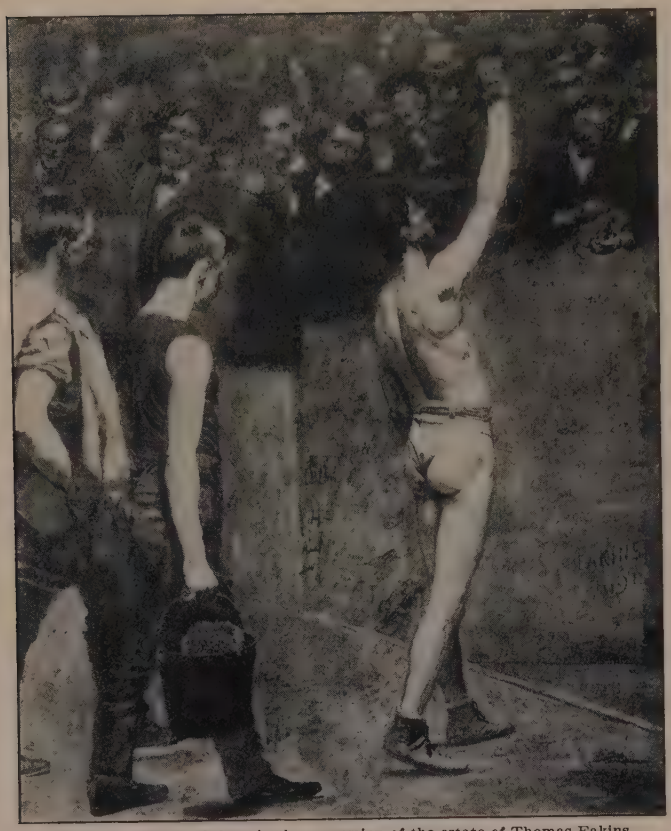
American genre painting preferred, after sound English precedent, the small picture fit for a private house. In France, in order to count in great exhibitions, the genre painters usually worked on the scale of life. This habit was introduced among us by Thomas Hovenden who was born at Dunmanway, Ireland, in 1840 and died at Plymouth Meeting, Pennsylvania, in 1895. Hovenden studied at the Cork School of Design, and, after 1863, in the National Academy school, and finally under Cabanel at Paris. Hovenden became a genre painter on a heroic scale, evidently in emulation of the Salon pictures, studying the greater emotions and emergencies of common folk with a sympathy that generally escaped sentimentalism. One must regard his talent as misdirected, for the life-size genre picture undertakes an impossible competition with the domestic drama. In *Jerusalem the Golden* he depicted with a sure hand the religious faith of his American generation. One can guess that the heavenly vision before the invalid's eyes is shaped by words she has heard fall from the lips of Dwight L. Moody.

83 From the painting *Jerusalem the Golden* in the Metropolitan Museum of Art, New York

84 From the painting *William Rush Carving the Allegorical Figure of the Schuylkill River* in the possession of the estate of Thomas Eakins

THOMAS EAKINS, N.A.

By far the greatest of American genre painters is Thomas Eakins, though the scantiness of his work in this field has until lately deprived him of due recognition. He was born at Philadelphia in 1844 and was trained at the Pennsylvania Academy and at the École des Beaux-Arts under Gérôme and Bonnat. He acquired from these two austere masters an extraordinary science. Eakins' penetrating vision and powerful brush made him as notable in genre painting as in his better-known portraiture, witness his pictures of prize fights and boat clubs. This bit of historical genre is remarkable for beautiful lighting and atmosphere, real nobility in the rendering of the nude, and a precious subhumorous touch, in Mrs. Rush performing her dutiful but superfluous task of chaperonage. (No. 149.)



85 From the painting *Salutat* in the possession of the estate of Thomas Eakins

SALUTAT

Aside from the superb male nude, the best perhaps ever painted in America, Eakins' hints of the elation of the prize ring are incomparably sure and just. American art has rarely been so emphatically a man's art. The genius of Thomas Eakins got little recognition in his lifetime. He led a retired life at Philadelphia, spending his great powers chiefly as a teacher, and died there in 1906. In retrospect he seems one of our greatest painters among those who essayed the delicate task of saying an American thing in a pictorial language essentially French.

EDWARD LAMSON HENRY, N.A.

Edward Lamson Henry, too, commanded the new Parisian resources, but his use of them is so modest and unobtrusive that he seems the most native of our painters. He was born in 1841 at Charleston, South Carolina. He began his studies in the Pennsylvania Academy and pursued them with Suisse, Gleyre, and Courbet at Paris. As a Charlestonian, his eyes had opened upon the dignity of colonial mansions and as a boy he had witnessed the survival of the graciousness of the old aristocratic régime. These early impressions fixed his themes. His small and exquisitely wrought genre pictures reconstruct in charming fashion the look and manners of early Republican America. See No. 7 for the portrait of the lady who presided over this old mansion of Westover.

86 From the painting *The Old Westover Manston* in the Corcoran Gallery of Art, Washington

CHAPTER VIII

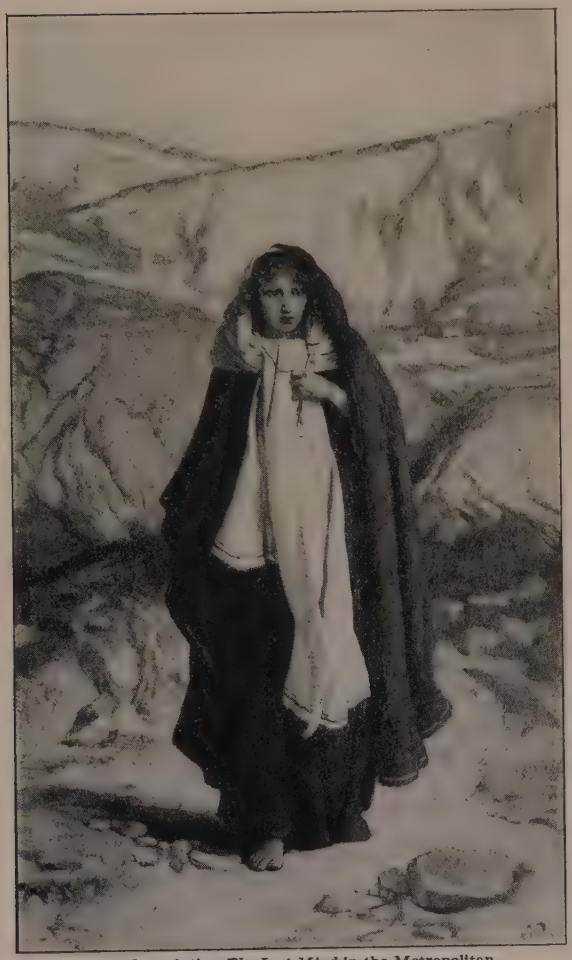
EARLY VISIONARIES, 1860–1900

THE American mind is concrete and little disposed to let itself wander, and as little to mystical concentration. Hence the mood of vision is as rare in our painting as in our literature. With the exception of some short stories by Hawthorne and Judd's *Margaret*, we have little to show in letters for the mood of dream, though Poe had his fine moments of hallucination. But these writings are admittedly exceptional. In our painting it has been the same. We cannot credit to mysticism the commonplace allegory and symbolism of Cole's latest vein as represented by *The Voyage of Life* and *The Course of Empire*. It was only with the Civil War and Elihu Vedder's return from Italy that the visionary vein was evoked in America with any richness.

About 1876 a notable trio, George Fuller, Albert P. Ryder and Ralph A. Blakelock, continued the vein. Fuller, trained in the old methods of face painting, was driven for many years by the needs of his family into farming. They were years of fruitful meditation. He learned first the lesson of envelopment — that fine painting is not to thrust the pictorial form toward the eye but rather to draw the eye gradually into the picture and around the forms. And the new pictures were hazy with autumnal russets in which the forms shimmer with a charming ambiguity. Perhaps the best are such single figures as the *Nydia*, *Winifred Dysart*, the *Quadroon*, and the *Arethusa* (No. 88). All live quietly in their brown-gold mist with a peculiar and appealing wistfulness.

Ryder's vein was moonlight and legend, brought to earth by just reminiscences of his native Cape Cod. He apparently never sketched from nature but observed much, mostly at night. He worked out his little pictures slowly and painfully from faint intimations to the fullest and most emphatic imaginative effects. His compositions were simple and right; his dark color, rich; and he invented especial felicities of green-blue counting for moonlight and sharp yellow counting for white. To the spell and vastness of the sea Ryder was especially sensitive. Into legend he had a deep insight, borrowing from Chaucer, his *Constance* (No. 91); from Wagner, *Siegfried and the Rhine Maidens* (No. 93) and the *Flying Dutchman* — his two most tumultuously powerful canvases. Of like accent is the *Jonah* (No. 89), incomparable whether as a legend or simply as a sea-piece. In whatever he undertook, his serenity and greatness never forsook him, and there is nothing to regret in his career save his untutored habit of employing at random bad colors and treacherous mediums which threaten the permanency of some of his best pictures. Personally a recluse, and most contentedly so, he had recognition where it was valuable, and he lived happily in the sufficient fellowship of his own visions and in that of the great dreamers of greater times. Ralph A. Blakelock was a lesser spirit, but a true poet if a minor one. Doubtless a belated repentance for the neglect he suffered and the pathos of his mental breakdown have unduly enhanced his legend. He saw landscape as a coruscation of russet and gold with rare flashes of azure; made few studies from nature, but composed his pictures to suit himself.

It should be noted that as a class these individualists and visionaries are the most American artists we have. Neither their minds nor their methods betray any alien tinge. That they have been so few, suggests that there are depths in our American temperament which have as yet been inadequately sounded by our art.



87 From the painting *The Lost Mind* in the Metropolitan Museum of Art, New York

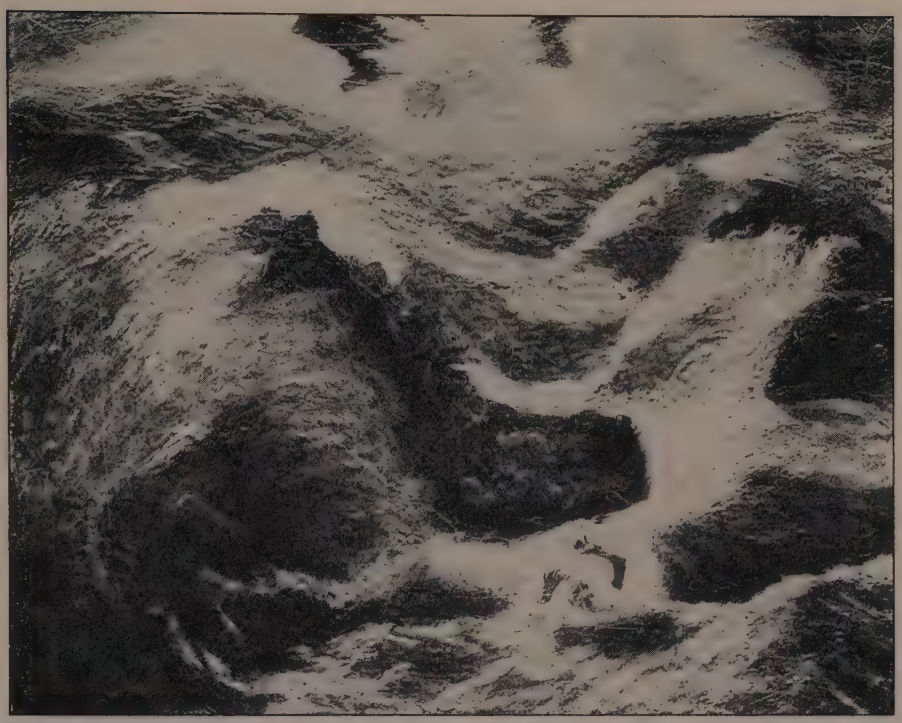
ELIHU VEDDER, N.A., S.A.A., N.I.A.L.

For fifty years the devotees of the grand style had attempted imaginative design with little success. It remained for wiser and more modest talents to make the attempt successfully. They were wiser because they saw the imaginative was not to be found in formulas and precepts; they were more modest because they looked not to imposing subject matter but to personal experience. Elihu Vedder was one of our earliest real visionaries. He was born at New York in 1836; died at Rome in 1923. A pupil of Picot at Paris and of Bonaiuti at Florence, he was chiefly self-trained through intelligent study of the Italian old masters. He became a figure painter and mural decorator of great imaginative power. In his earlier period he made chiefly little pictures, *The Lair of the Sea Serpent, The Questioner of the Sphinx, The Lost Mind.* He composed the famous illustrations for Omar Khayyám (No. 507) in 1884, and in his later years practiced mural painting, notably a series of panels for the Library of Congress. It was a tribute to Vedder's prestige that he was one of only half a dozen or so older painters whom the young profession asked to join the Society of American Artists. In universality as an artist he had no American competitor in his own time save John La Farge. (See also Nos. 158, 181, 495).

GEORGE FULLER, A.N.A., S.A.A.

If Vedder's visions usually had a European reference, George Fuller's were characteristically American. He was born at Deerfield, Massachusetts, in 1822. His talent was of slow but rich development. Self-trained as a portrait painter, he was forced out of painting for fifteen years by family loyalties. From 1859 to 1876 he was a farmer at his birthplace, and during this time, largely through meditation, he developed his russet, atmospheric style. In his later years he devoted himself to imaginative and rustic themes — *Nydia, Arethusa, Psyche, Turkey Pasture, Trial for Witchcraft.* His art is one of reticence, intimacy and suggestion. Although he drew some of his subjects from Europe, as in the present case, a certain delicacy in the sentiment and personal intensity in expression, as well as an absence of traditional formulas, marks the work as a most authentic product of New England. In mood merely there is even a certain affinity between George Fuller and the greatest of the New England sculptors, Olin Levi Warner (Nos. 307–8). He died in 1884 at Boston.

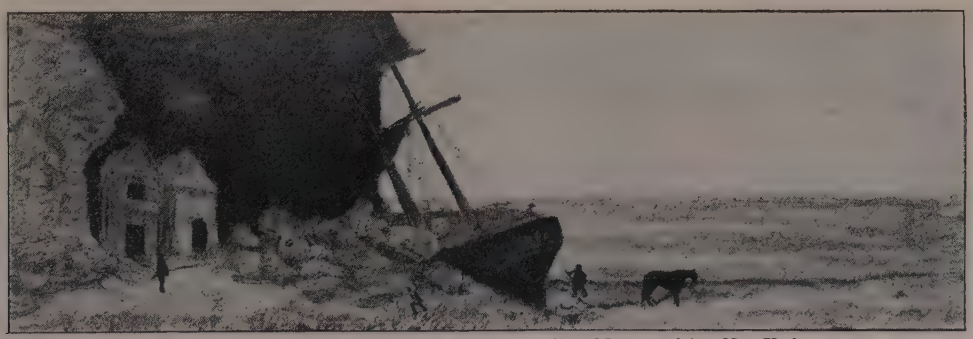
88 From the painting *Arethusa* in the Museum of Fine Arts, Boston



89 From the painting *Jonah* in the possession of John Gellatly, New York

ALBERT PINKHAM RYDER, S.A.A., N.A.

Among our early dreamers of dreams the greatest genius was Albert Pinkham Ryder. There never was a more concentrated life. Nothing was permitted to distract him from the slow and patient expression of his vision. He was born at New Bedford, Massachusetts, in 1848 and died at New York in 1917. The stretch of sixty-nine years is almost without incident in the ordinary sense. In the early 'seventies Ryder studied with William Edgar Marshall and at the National Academy school. He lived resolutely as a recluse and bachelor, devoting himself to legendary and often nocturnal subjects which he interpreted with the greatest imaginative power, working always from memory and imagination in a subjective vein fraught with high poesy. His pictures are small in scale but big with thought, and occasionally, as in the present vision, reach a tremendous sublimity.



90 From the painting *Smuggler's Cove* in the Metropolitan Museum of Art, New York

RYDER'S MARINES

The sea always enticed Ryder. He studied all of its nocturnal phases, keeping essential truths, but transforming them into strange appearances that only the artist's inner eye had seen. Behind such work always lie memories of early days at New Bedford. This tiny canvas fully conveys Ryder's fine emphasis of composition, his command of luminosity through low tones, and above all his romantic sentiment. To a place and a moment, his pondered and laborious art gives a strange beauty and importance.

91 From the painting *Constance* in the collection of Lady Van Horne, Montreal, Canada

RYDER AS A PAINTER OF LEGEND

THE great legends of a few old books were Ryder's favorite reading. The Bible, Chaucer, the *Nibelungenlied* gave material for his most personal invention. In the present case taking his clue from Chaucer's *Tale of the Man of Lawe*, Ryder has shown Constance and her babe cast adrift on a sea which is kept miraculously calm. The mood contrasts charmingly with that sense of peril and tragedy with which the poet-painter usually invested his sea pieces.

92 From the painting *Death on the Race Track* in the Ferargil Galleries, New York

RYDER AS SYMBOLIST

THE suicide of Ryder's barber, who had lost his savings on the race track, was the humble occasion of what was to be a universal symbol. The meaning is no longer the death that lurks for the gambler, but rather a death still active and insatiate when all his victims are gone. The touch of quaintness in the grandeur of the work is eminently characteristic of the artist. The skeleton rider is borrowed from old Breugel's *Triumph of Death* which Ryder had seen on a visit to Madrid.

LEGENDS AND LANDSCAPES

THE fantastic energy of Ryder appears at its height in the *Jonah*, *The Flying Dutchman* and the *Siegfried*. Possibly the greatest is *The Flying Dutchman*, but since it cannot be well reproduced, the present picture, which also illustrates Ryder's powerful simplifications of landscape forms, is chosen. It was exhibited at the Society of American Artists in 1902 and is the latest of Ryder's great compositions.

93 From the painting *Siegfried and the Rhine Maidens* in the collection of Lady Van Horne, Montreal, Canada

RALPH ALBERT BLAKELOCK, N.A.

IT is a much more limited poetry that we find in R. A. Blakelock, who was born at New York in 1847. He was a self-taught landscapist working in a fantastic and decorative sense, making all sacrifices to secure splendid tone and great composition. He painted also admirable fantasies from Indian life. Driven by poverty and neglect into insanity he remained under that cloud for most of the last twenty years of his life. Within his narrow range, he is a poetical spirit of delightful quality, but his habitual brown and yellow tonalities are at times monotonous.

94 From the painting *The Pipe Dance* in the Metropolitan Museum of Art, New York

95 From the painting *The Brook by Moonlight* in the Toledo Museum of Art, Toledo, O.

UNTAMED NATURE

Blakelock's imagination was permanently tinged by memories of Indian life which he had gathered in an early trip to the plains. These pictures tingle with color and with the glamour of a fine barbarism maintaining itself against the onrush of a more prosaic civilization. Blakelock enjoyed a lucid interval a year or two before his death, and received unwonted honors, including an election to the Academy. But he was soon compelled to return to the Connecticut asylum where, in 1919, he died. Blakelock's tragic legend makes any calm estimate of his art very difficult. He will surely be remembered for a few great pictures. His masterpiece *The Brook by Moonlight* appears here rather than among the landscapes because with immense effectiveness it really has little reference to the facts of such a scene. Everything is transmuted in the direction of decoration and poetry. Losing at a very early period his original interest in the realistic aspects of nature, he became gradually more and more absorbed in the creation of harmonious flowing compositions with warm brown, silver and lighter blue as the dominant themal colors.

FREDERICK STUART CHURCH, N.A.

Fancy rather than imagination determined the inventions of Frederick Stuart Church, but in his minor degree he too belongs with the visionaries. Born at Grand Rapids, Michigan, in 1842, he was successively a pupil of Lemuel Everett Wilmarth, Walter Shirlaw, the Art Students' League and the National Academy school. As a figure painter he developed a delightfully fanciful mood, seeking naïve symbolical relations between human and animal forms and those of inanimate nature. His notebooks are filled with sketches of animals in the New York "Zoo." By this careful study of nature he disciplined himself to secure accuracy and expressiveness of form in imaginative compositions. In the same vein he was a deservedly popular illustrator, especially for children's magazines. He died in New York City in 1924. Beside the creatively imaginative men, Church may seem a minor figure, yet he is authentically their little brother. His is a world of caprice and transformation. He notes charming and unexpected associations of beasts and men; for him the crest of the surf defines mermaids against the sky. These caprices he hits off with a touch that is both witty and tender.

96 From the painting *Sirens* in Washington University, St. Louis

CHAPTER IX

INTERMEDIATE PORTRAITURE, 1860 TO 1876

A FEW of the early Republican portraitists survived the Civil War, but as they dropped off one by one they seldom left successors of equal ability. And the practice was no longer standardized after the English model, but betrayed new influences, from Paris and Düsseldorf and Munich. Indeed the daguerreotype and the photograph had, from about 1840, seriously impaired portrait painting as a trade. The photograph supplied every commemorative need of the average family, and the painted portrait, from being a necessity of every well-to-do household, became the luxury of the rich. Relatively few portraits were painted and these often by artists not primarily portraitists, such as the feeble but popular Daniel Huntington, and the more gifted William Page and Henry Peters Gray. There was a similar shrinkage in the number of professional portraitists. One can see that the situation had grown unfavorable for them. Clearly, from the point of view of attaining such professional athleticism as, say, Sully or Waldo possessed, it is far better to paint fifty heads for one hundred dollars each than one head for a thousand. Morse, the ablest portraitist of his generation, early quit painting for invention. Eastman Johnson is about the only notable portrait painter who carried on the old style, much refreshed by restudy of its own Flemish exemplars, to the end of the century. His only rival for quality, G. P. A. Healy, made his distinguished career in Paris. Whistler painted his masterpieces in London, and of the French-trained men of the 'sixties only William M. Hunt attained even a mediocre success in portraiture at home. For the historian, the unhappy result follows that our artistic record of the men and women of the Civil War rests largely on the perfunctory work of the photographer. And this poverty of good portraiture was hardly alleviated by the practice, prevalent from the 'seventies, of employing the fashionable French portraitists abroad or bringing them over to New York under the dealers' auspices. For the foreigners generally brought little insight into their hack work of painting Americans.

Meanwhile the social bond between the painter and his patron had loosened. The new wealth suddenly gained in finance and industry was little versed in art, had no taste of its own, and readily responded to the suggestions of cosmopolitan dealers who were little concerned with the welfare of American art. The period under review was not, in fact, conducive to the encouragement of the native portrait painter, who necessarily depends for his assignments upon the prevailing fashions of the day. The family portrait gallery at this time was the possession only of those whose forbears had a colonial or early Republican background.

In fine, this transitional period was one of confusion and partial retrogression. In the 'seventies, a considerable work of redintegration of American portraiture was accomplished by the men trained abroad, but our portraiture has never regained such coherence as a school as that which it could boast in the times of Gilbert Stuart and Thomas Sully.

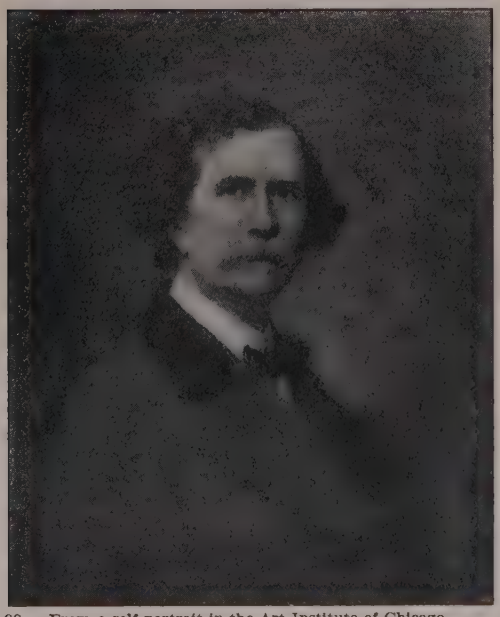
97 From the portrait of Ednah Parker in the Museum of Fine Arts, Boston

WILLIAM PAGE, N.A., P.N.A.

In leaving the visionaries we close one of our most interesting chapters. Not so much can be promised for the present one. Nevertheless the portraiture that represents the cross currents of hesitation before and after the Civil War is symptomatic and important. The florid English tradition of portraiture had pretty well gone bankrupt by 1850, and we find various endeavors to renovate the art either by drawing from new foreign sources or by isolated individual experimentation. Thus there is no longer a style; indeed one can hardly assert that there were even styles. Perhaps William Page, whom we have already met as a figure painter (No. 57), came nearest to developing an individual manner that had stylistic distinction. Despite his constant study of the Italian old masters, Page never arrived at a consistent and effective technique. Still he produced a few portraits of rare feeling and dignity. Best known is that of his wife, still in the possession of the family. Of similar excellence is the one here reproduced. Page had what the early portraitists had lacked — contact with the great Italian masters and a reverent sense of the mystery of personality.

CHARLES LORING ELLIOTT, N.A.

Facility was the new note in the portraiture of Charles Loring Elliott, who was born at Scipio, New York, in 1812 and died at Albany, New York, in 1868. He had an odd pair of masters, but both handy with the brush, Trumbull and Quidor. Although much of Elliott's always competent portraiture was done before the Civil War, from his richer and more painter-like handling he really belongs with the transitional men. This portrait of the venerable landscapist Durand was painted in 1864 and represents Elliott very favorably. He executed portraits, including full-lengths, for many eminent Americans of his day.



99 From a self-portrait in the Art Institute of Chicago

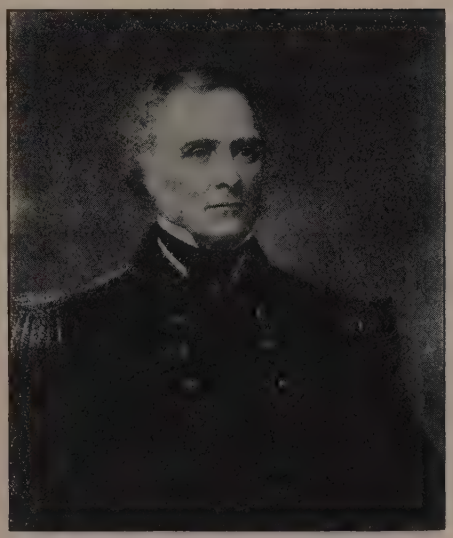
98 From the portrait of Asher B. Durand in the Corcoran Gallery of Art, Washington

GEORGE PETER ALEXANDER HEALY, N.A. (hon.)

Of somewhat similar caliber was George Peter Alexander Healy, a straightforward portraitist of uncommon technical capacity. Born at Boston in 1813, he went to Paris in 1836 and thereafter painted portraits in Europe with much success. He returned to America in 1855 and worked chiefly at Chicago, but once more went back to pass his old age at Paris, where he died in 1924. He made for Fanueil Hall, Boston, the great historical picture, *Webster's Reply to Hayne* (Vol. VIII, No. 549), which was engraved and widely circulated. His painter-like style, drawn from observation and intelligent study of Parisian precedents, was a full generation ahead of that of his fellow-portraitists in America.

DANIEL HUNTINGTON, N.A., P.N.A.

Though Huntington was almost as feeble in portraiture as he was in historical painting (No. 56), his vogue and his exact adaptation to the taste of the 'fifties and 'sixties make it desirable to include him. One has only to compare this military portrait with Stuart's *General Knox* (No. 24) to realize the falling off in the art during the period of the Civil War. Yet the *Admiral Breese* shows Huntington quite at his best. His female portraits, with most of this transitional period, continue the emptily pretty and insipid vein of the old book-of-beauty engravings.



100 From the portrait of Rear-Admiral Samuel L. Breese in the New York Historical Society

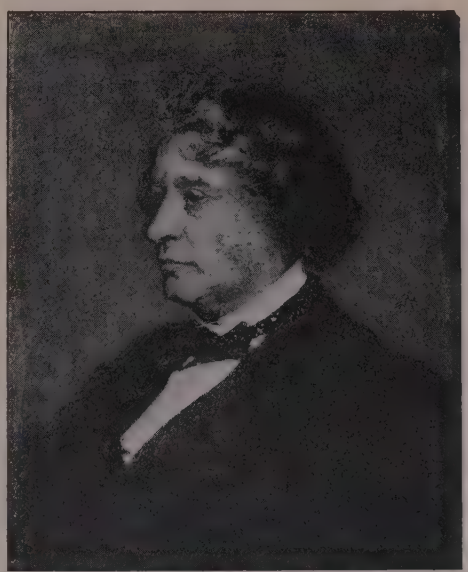
101 From the painting *Two Men* in the Metropolitan Museum of Art, New York

EASTMAN JOHNSON, N.A.

For his sobriety and vitality Eastman Johnson dominates this moment in portraiture as he does in genre painting (Nos. 75, 76). Johnson had studied the best Dutch and Flemish painters, and, reviving the lost vitality of the early American manner, itself remotely derived from the Low Countries, made himself a sterling portraitist in the objective tradition. This picture was done in 1881 and represents Robert M. Rutherford and Samuel W. Rowse, the artist, at the right. It is admirably solid and characterful, and handsomely painted. Perhaps the fine sobriety of the method told against it at a moment when technical ostentation was in the fashion.

WILLIAM MORRIS HUNT

In the portraiture of William Morris Hunt we find anticipated that precise and perhaps too literal adaptation of contemporary Parisian methods which was to be the note of the next generation of progressive American painters. Hunt was born in 1824 at Brattleboro, Vermont. He studied at Düsseldorf and with Couture at Paris. Hunt was also much influenced by his friendship with Millet. This admirably straightforward portrait of the great agitator against slavery, Charles Sumner, rests upon the robust formulas of Couture and well illustrates Hunt's position as a pioneer of the better French method in America. It suggests emphatically the strange combination of noble altruism and personal vanity in the great abolitionist statesman. Hunt was a capital teacher at Boston and introduced there a taste for the Barbizon School. His early death by drowning, in 1879, was a great loss to the art of painting in America. (See also Nos. 155, 458.)



102 From the portrait of Charles Sumner in the possession of Mrs. E. Hunt Slater, courtesy of the Metropolitan Museum of Art, New York

CHAPTER X

WHISTLER AND LA FARGE

JAMES ABBOTT McNEILL WHISTLER and John La Farge fit so little with the general scheme of American painting that a separate consideration of them is necessary. Born within a year of each other, both were precursors, occupying by 1868 a position that American painting as a whole was not to attain for twenty years to come. Both were experimentalists and eclectics, Whistler undergoing successively the influence of Courbet's realism, that of the English Pre-Raphaelites, accepting Japanese ideas of informal composition, and finally drawing from the dark *Impressionism* of Velasquez; La Farge, with more coherence and centrality, absorbing the great European tradition of Titian and Rubens and Delacroix. Both were eloquent and persuasive writers and lecturers, though of opposed tendencies. Whistler, in his *Ten O'Clock*, gave the clearest utterance to the doctrine of art for art's sake — art as a casual and unguided phenomenon and wholly in charge of the artist; La Farge, on the contrary, was a humanist, and in his *Considerations on Painting* and many another book of fine criticism, he stressed the old truth that the artist is or should be representative of his time.

Disagreeing in theory, their practice had much in common. Both, by the middle 'sixties, had realized that the analytic methods would no longer do and that fine painting must rest on exact and refined color harmonies based on the actual relations of light in nature, and both perceived that a picture must always be decorative. Thus both are precursors of the Luminist Movement, being in advance even of the European practice of the moment in that regard. But neither found it necessary to invent a new palette or handling to cope with their new delicate requirements of notation of light. Careful improvements on traditional methods sufficed. And neither set himself the problem of rendering full sunlight, believing perhaps that such effects are confusing and not really paintable. Whistler indeed found the greatest thrill in the rich and vast effects of nightfall. La Farge preferred a moderated daylight which allowed all colors their fullest saturation. About 1865 Whistler began to paint his nocturnes and John La Farge his handful of early, green landscapes and luscious flower pieces. Nothing like either had been seen, the nearest thing being certain early canvases of Fantin-Latour. Both Whistler and La Farge exemplified moderation, refinement, thoughtfulness, at the moment when either superficial brilliancy or overt robustness were becoming the mode.

The time was not ripe for their teaching. La Farge's landscapes and flower pieces disappeared promptly in private collections and were without influence. Whistler, through ridicule and abuse, got consideration for the nocturnes, but it took twenty years, and meanwhile his portraits had overshadowed his other paintings. Whistler, choosing to remain in London, was only an intermittent influence in America, but strongly so after 1890. La Farge was a constant influence for a sound humanism and traditionalism and did much both to link our art with that of the great European past and also to raise the professional standard of the American artist. Like most prophets, they never had their due honor, but history, which will not forget their works, will not fail to extol the perhaps equal importance of their leadership.

For these reasons Whistler's paintings are grouped together here, and three early paintings of La Farge. His later paintings are naturally included in their proper chapter.

JAMES ABBOTT McNEILL WHISTLER, S.A.A.

James Abbott McNeill Whistler was born at Lowell, Massachusetts, in 1834 and died in 1903 in London. After his youth Whistler was always in Europe and his professional triumphs were won in London and Paris. All the same, his painting in its delicate eclecticism is such as no European could or would have produced. Whistler was a pupil of Gleyre at Paris, but was chiefly self-trained. He worked mostly in London. During the large part of his life he was more famous as a caustic wit and a persuasive critic than as a painter. His eminently eclectic art is a product of consummate taste often unsupported by the requisite technical resources. For its fastidious grace it is always captivating; occasionally it strikes a deeper note. *The Thames in Ice*, painted in 1859, is based on the practice of his early friend Courbet and achieves a robust realism which Whistler was soon to forsake and ridicule in his critiques: "If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer." (See also Nos. 431–33, 459–60.)

103 From the painting *The Thames in Ice*, in the Freer Gallery of Art, Washington

104 From the painting *The Little White Girl* in the National Gallery, London

WHISTLER'S ÆSTHETIC INNOVATIONS

The Little White Girl was painted in 1864 under the influence of the Pre-Raphaelites, and particularly of Rossetti. It is a perfect picture, whether as lovely execution or as evocation of mood. It inspired Swinburne to write *Before the Mirror; Verses under a Picture.* The figure immortalized in this masterpiece is the artist's Irish model, "Jo," who also sat for some of his best etchings, and also for some of Courbet's pictures. The insistence on harmonious relations of tone in this picture already forecasts the manner that was to make Whistler famous. It was an innovation at this time to paint white on white without obviously defining shadows; only Manet in France had undertaken such a problem. Whistler's successful solution of this difficult technical problem is after all less important than the impeccable composition and the loveliness of the mood. Few painters have captured a beauty so wistful and appealing, and yet Whistler, with the hyperbole inseparable from the reformer and the wit, contended in all his writings that "art should stand alone and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like." The picture was exhibited among the paintings by Americans at the Paris Exposition of 1867.

105 From the painting *Blue and Gold, Valparaiso Bay* in the Freer Gallery of Art, Washington

WHISTLER'S NOCTURNES

THE same premonitory character belongs to the nocturne, *Blue and Gold*, painted in 1866 from memories of a voyage to Valparaiso. This is one of the earliest and one of the best of the famous nocturnes. The name and the indication of the color scheme are later, dating from the early 'seventies. No one has painted the hue and mystery and quiet of night more admirably. Already one may trace the influence of Japanese prints in the plunging point of view and the odd and interesting projection of the pier.

WHISTLER AS PORTRAITIST

THIS serene and sensitive vision of a masterful old age finding a strength in resignation was refused at the Royal Academy of 1872; failed of a purchaser at an absurdly low price when exhibited in America; and was purchased by the French Government in 1891. In 1926 it received the ultimate honor of transfer to the Louvre. There is much from Velasquez in the crisp and accurate registration of the grays but more of Whistler, especially in the impeccable compositional pattern. The reticent and withdrawing quality of the work is characteristic of Whistler's finest portraits. They live regardless of any observer in a world of their own which is outwardly symbolized by a delicate gloom between the figure and the picture plane. Again the method is that of Velasquez, but the application of it is entirely personal.

106 From the painting *The Mother* in the Louvre, Paris

WHISTLER'S AIM AS COLORIST

WHISTLER is both most Japanese and most himself in the nocturne *Old Battersea Bridge*, which was painted about 1877 and directly inspired by a print of Hiroshige. The distance, scale and shimmer of moonlight and the movement of water are suggested by infinitesimal gradations of tone which represent the ultimate refinement of Whistler's art. For this beautiful work Whistler was put under cross-examination in the Ruskin trial of 1878. The trial was occasioned by Ruskin's abuse of the nocturne *Fireworks at Cremorne*. *Old Battersea Bridge* was brought in to prove Whistler's incompetence. The artist maintained with dignity, under clumsy raillery, that his "whole scheme was to bring about a certain harmony of color." With such statements, he always concealed those resources of tenderness and sympathy which are quite as important in his art as its fastidious arrangement of tones and masses.

107 From the painting *Old Battersea Bridge*, nocturne in blue and silver in the National Gallery, London

JOHN LA FARGE, N.A., S.A.A.

WHILE Whistler was an intermittent and tardy influence upon American painting, John La Farge through a long and fruitful activity was a constant civilizing influence. He stood against the growing habit of aping contemporary Paris fashion, and for a considerate study of all the great traditions. He was born in 1835 at New York and died at Providence, Rhode Island, in 1910. La Farge studied casually with Couture in Paris and was also aided by William Morris Hunt. Before his development as a great decorator, he painted in the 'sixties large flower pieces (No. 109), made book illustrations (Nos. 419, 496, 499), and a few landscapes which were both a generation ahead of the American practice and singularly without influence from the contemporary French school. In them his natural gift as a colorist was displayed nobly and with simplicity. He was the first American to abandon the conventional browns, which the English school had bequeathed to us in the early nineteenth century, and the first to paint the greens in full hue.

108 From the painting *Paradise Valley, Newport*, in the collection of Thornton K. Lothrop, Boston

109 From the painting *Wild Roses and Water Lily* in the collection of M. R. Phillip, New York

LA FARGE'S FLOWER PIECES

La Farge's large flower pieces of the late 'sixties and early 'seventies were an innovation. The flowers were represented as growing; large flowers were chosen, generally the usual scale of still life was greatly enlarged, and effects were obtained which only the early Chinese painters had before attempted. To a fine sense of the actual appearance of flowers and of the nature of their growth La Farge added his own personal taste as a master of decorative arrangement. A few discerning amateurs promptly buried these flower pieces in their collections. It is possible, however, that the painters of the moment would merely have been shocked by the freedom of the handling and the unconventionality of the point of view. For at this time he was criticized as being merely a decorator, absorbed in the picturesque or the incidental, and tainted with an excessive preciosity.

LA FARGE'S EARLY FIGURE PAINTING

In this gracious canvas of 1870, the later monumentality of La Farge's style is clearly forecast, and it has his full splendor of color. (See frontispiece in color.) In a general way the tradition is that of the Venetian painters of the Renaissance, but it has an urbanity proper to La Farge himself. It was painted at a moment when La Farge was occupied with narrative illustration, and represents an advance toward symbolism. Later we shall consider him as a water colorist (Nos. 220–21) and mural decorator (Nos. 152–54). He was a universal craftsman, the inventor of a beautiful new method of making pictorial stained glass (Nos. 186–87). His assistants, almost without exception, became good painters in their own right. His influence on American painting can hardly be overestimated. The personality of the artist was an innovation in itself. From his childhood he had lived in an atmosphere of sophisticated culture, that compared to the life of his neighbors seems almost rarified. A discriminating reader, a brilliant conversationalist, he created a circle of friends quite unique.

110 From the painting *The Muse of Painting* in the Metropolitan Museum of Art, New York

CHAPTER XI

THE GREAT LANDSCAPE SCHOOL, 1865–1895

OUR best landscape, as created by George Inness, Homer D. Martin, A. D. Wyant and Winslow Homer, grows solidly out of the dual native tradition of Cole and Durand. It shares Cole's love of vastness and, at its beginnings, Durand's zeal for minute details. Its development in every case is from analytical to synthetic ideals, a process furthered by the growing influence of French landscape art in America. Here a definition of terms may be useful. I have a detail to paint, say a thicket in foreground. If I represent every bush, twig and leaf, that is an analytic procedure, and if I cut the detail out of the canvas, it will still mean what it did before. If, on the other hand, I cunningly assemble blobs of fitting color and knead and scratch them till at a proper distance they look like a thicket, that is a synthetic procedure, and if you cut the detail from the canvas, in isolation it will mean nothing.

Now this issue of analysis and synthesis was ever at the æsthetic battle front during the 'seventies and 'eighties. Forgetting that Cole himself had gone far in the direction of synthesis, most of our artists worked analytically under the general leadership of Durand and Kensett. For them, what they called drawing, meaning of course analytic and linear drawing, was not merely an American but also a moral issue. In this faith the American landscapist was simply three generations behind the times as regarded England, and two as regarded France. Wilson, Turner and Constable, with Corot and Millet, had illustrated all the merits of the synthetic mood. That those superb lessons were completely disregarded in America till about 1870 is striking testimony to the isolated and provincial character of our early landscape school. Just before 1880 the critic, George Sheldon, interviewed the leading American painters about the French pictures, and released a torrent of abuse directed chiefly against Corot. That poet-painter's only active champion was, significantly, George Inness, who remarked that the greatness of a work of art lay in the realm of emotion and idea and not in the realm of fact, and that Corot's poetry was exquisite and supreme.

Inness had come gradually to such convictions. After casual work in engraving and equally transitory lessons from Régis Gignoux, he began in the late 'thirties with panoramic pictures, compiled, one may guess, from English prints, of amazing cleverness and falseness. In the 'forties he traveled in Italy, met the mystic, William Page, and underwent a religious and æsthetic conversion. Its results were shown in nearly twenty years of intense application to analytic studies under the influence of Durand.

By the end of the Civil War he had mastered the elements of a sound synthesis, had enriched his color, and opened his eyes to the pervasive charm of enveloping atmosphere. The masterpieces of this fine moment are the great *Peace and Plenty* (No. 112) and several magnificent vistas of the cloud-filled Delaware valley (No. 113). We have the panoramic subjects of Cole interpreted with the colorful flexibility of the mature Constable.

In the early 'seventies there was an Italian sojourn of several years. It produced a new concentration — greater regard for mass, texture, and monumental composition.

Barberini Pines (No. 114) is the best work of this phase, and from the point of view of impressive representation the pictures of this moment are hardly surpassed in the century.

Then followed a wide break with his previous practice, years when the work is indeterminate and yeasty, yet often of rare suggestiveness. His last fifteen years were spent at Montclair, New Jersey, on the northern brink of the vast Hackensack-Passaic meadows within sight of which he was born. The subjects are now intimate memory pictures — edges of villages, interiors of woods and orchards. The color is resplendent and transparent, the mood is sun-worshiping and light-worshiping. Indeed as a mystic, Inness believed nature to be merely so many indications of God. Of form there is only slight definition, and the forms are fewer and more carefully chosen. This is the Inness of the *Haunt of the Heron*, *Tarpon Springs*, *Evening*, *Montclair*, *Rainbow after Rain*, the *Old Orchard*. In these late Innesses, favorites to-day of the auction room and museum, a sober taste may occasionally find something hectic and overripe, and his ultimate fame may rest rather upon the finest canvases of the late 'sixties and 'seventies, in which the grip on fact is stronger, than upon his last splendid improvisations.

Yet Inness clearly deserves his primacy among our landscape painters if only for his vitality and variety, for his resolute and intelligent experimentalism, for his discreet assimilation of French influences without a trace of copyism. His methods were inimitable and he may be said rather to have constituted our landscape school than to have founded it.

Homer D. Martin presents a simpler problem. He went for many years to school with nature in the Adirondacks and White Mountains. His subjects were those of Cole, vast forest and mountain solitudes, and before 1870, repeating Cole's sober colors, he had gained only about Cole's slender skill. Then he went to New York and his art broadened. His touch becomes crisp like Kensett's, but with a graver accent. He develops a new urbanity and peculiar felicities of saturated green meadows and resonant blue-green skies. *Lake Sanford* (No. 120) and the fine panorama of *Lake Champlain* owned by Mr. W. C. Brownell are landmarks of this time, as is the early version of *Sand Dunes, Lake Ontario*. At the end of the 'seventies his touch grows lighter, his color thinner and more luminous, his tone more unified, and he produces such lyrical canvases as *Andante — Fifth Symphony* (No. 121).

Then he went to France and for some four years worked obscurely on the Norman coast, making a new style. He was now fully conscious of the importance of illumination, but he preferred the moderated light of the old schools to the glaring sunlight of the Impressionists. His surfaces break up into little touches of exquisitely varied tones. Everything quivers positively with light and air. The compositions are more sparse, select and thrilling, the mood of fine melancholy more emphatic. *Honfleur Light* and *The Old Manor House*, *Normandy Trees*, *The Mussel Gatherers*, and *Golden Sands* are the masterpieces of this period.

Finally, he returned to America, forgotten, stricken in health and going blind. Under such drawbacks, he produced his greatest pictures, turning over his Norman memories and revising in grander fashion his old American compositions. So were created *Sand Dunes, Lake Ontario*, *Adirondack Scenery*, *Westchester Hills* (No. 123), *The Harp of the Winds* (No. 122), the surest gages of Martin's fame, and the best that our American landscape has as yet to show.

Alexander H. Wyant was of narrower range but within his limitations a true poet. Encouraged by Inness and passingly influenced by the Düsseldorf style and by Constable,

whose pictures he came to know on an early English trip, he passed out of a minute, analytic manner and settled, in the 'seventies, to a loose, silvery manner very fit to suggest the running of brooks through shaded greenery and the broken light in forest interiors or in Adirondack valleys mottled from broken skies. An invalid with a crippled right hand, there is an element of heroism in his perseverance. His somewhat monotonous note of gentle elegy is always lucid and true.

The future of our landscape school was soon to be with the vivid broken color of the Impressionists and with research of effects of full sunlight, but the more conservative spirits followed the example of Inness and Martin, cautiously improving the native style by study of the so-called Barbizon landscapists. Those conservatives represent the continuity of our native manner, and it may yet prove that the Impressionist adventure is rather a brilliant episode than a permanent advance in our art.

Winslow Homer is so much his own man that he deserves a chapter to himself, and it is only for convenience that he is included here. Yet he too made the step from analysis to synthesis, and was similarly aided by French exemplars. For ten years after the Civil War, his talent announced itself in genre pictures (Nos. 80, 81) of great character and accent, but otherwise not remarkable to a generation that had known Mount and still retained Eastman Johnson.

About 1876, his style broadened, and he found his true subject in the powerful canvas called *Two Guides*. Meanwhile, he had been in France and had given more than one look to the rich surfaces, crumbling edges and weighty masses of Gustave Courbet. Then he went to England, avoiding London and living with the fishermen at Tynemouth. There resulted a few canvases and water colors of rare lyrical charm. At fifty, Homer was still merely a promising minor artist. His last twenty-five years were spent in the face of the sea at Prout's Neck, Maine, with hunting and fishing interludes in Canada and winter holidays in the West Indies. Life in the open and the ocean became his sole themes. He deals with them in terms of energy and rugged truth. Toil at sea, and toilsome sport on land have never found a better illustrator, and he searched with even finer care the moods of the ocean, from its rage as it shakes its hemming cliffs to its moonlit rhythms of calm. He spreads his simple and expressive surfaces of paint with determination, asking nothing of them but true account of mass, texture and distance. In these matters he is inerrant, as he is in the larger issues of composition. There is never a stroke or a feature too much or too little. To the usual arts of picture-making, complicated harmonious rhythm of line, subtle accordance of tone, refinements of handling, he was oblivious.

It is a male art and often a raw art, or rather he practiced the refinements of picture-making only when off his guard, in those water colors in which the audacity and power of the initial attack are not more attractive than the inherent loveliness of the virgin wash. A portfolio of these would suffice to establish Homer's greatness, with his oil paintings as valuable collateral evidence. An American figure, somewhat rudely so, sure of his aims, content with his limitations, exemplifying every perfection in vision and workmanship that is possible outside of the great traditions of culture, his own man, and the man of all of us, Winslow Homer is the most native and significant figure that our art has produced on the realistic side, as Albert Ryder is our most representative painter on the side of poetry and imagination. In opposite directions, to be sure, each had that demonic power and lucidity that marks the great artist. With Homer, our pioneer energy culminates and closes. His achievement is unique, and never can be measurably repeated.

111 From the painting *Juniata River.* © Curtis & Cameron

GEORGE INNESS, N.A.

JUDGED from his entire accomplishment, George Inness is our greatest landscape painter, though Ryder, Thayer and Homer D. Martin may seem to surpass him in particular pictures. Inness was born in 1825 at Newburgh, New York, and died at Bridge of Allan, Scotland, in 1894. He studied transiently with an engraver and with Régis Gignoux (No. 70), and made frequent trips to Europe. His earliest paintings vie with Durand's for a hard accuracy and minuteness. This picture of 1856 is a superb example of Inness' early style, being rich and precise in the character of the smallest parts without losing the largeness and luminosity of the whole.

112 From the painting *Peace and Plenty* in the Metropolitan Museum of Art, New York

INNESS' ADVANCE TOWARD BREADTH

HAVING mastered details, Inness gradually learned the art of eliminating such as are insignificant. His famous picture, *Peace and Plenty*, shows the process of simplification half accomplished. This great panoramic canvas of 1865 is conceived in the old manner of Thomas Cole but has a new resonance of color and a saturation with atmosphere which no contemporary but La Farge had attained. It realizes fully the fine work-a-day poetry suggested by its title — the spacious pleasantness of our fertile Eastern fields. It also celebrates the return of peace after four terrible years of civil war. Perhaps Inness had in his mind the contrast between such a scene and the ruined areas in Georgia and Virginia where the armies of Sherman and Sheridan had marched.

113 From the painting *Delaware Valley* in the Metropolitan Museum of Art, New York

THE ACHIEVEMENT OF SYNTHESES

In this more concentrated composition of the same year, 1865, Inness achieves his first picture in a fully synthetic style. He now paints with light and air, allowing them to fuse and unify forms that are rather indicated than defined. A fuller sense of the movement of clouds and a more restricted and harmonious color are also here first achieved. Inness now stands on the ground which the great English landscapist, John Constable, had occupied some thirty years earlier.

A CLASSICAL INTERLUDE

In such stately and solidly made pictures as this, painted during his Italian trip of 1874, posterity may find Inness' best work. They contrast in their sobriety and selectiveness both with the panoramic richness of his early manner, and with the gorgeous all-overishness of his popular last manner. He applied this classical manner to a few great canvases on American themes, notably the noble creation *Evening, Medfield,* in the Metropolitan Museum of Art. It is rather dark for reproduction or it would have been chosen in place of the present picture. Technically these pictures are still in the old method with somber colors, and this has militated unduly against their popularity.

114 From the painting *Pine Grove of the Barberini Villa, Albano, Italy,* in the Metropolitan Museum of Art, New York

115 From the painting *The Coming Storm* in the Albright Art Gallery, Buffalo, N. Y. © Detroit Publishing Co.

TOWARD A MORE AERIAL STYLE

INNESS' transition from the solidly painted canvases of his early and middle periods to the lightness and brilliancy of his last manner is well exemplified in this fine picture of 1878. It repeats in different tones of pale green thinly applied the old panoramic formulas which he was soon to forego. The artist is now coping successfully with the new problem, attacked at the moment by the French Impressionists, of specific illumination in full daylight. The old conventional browns have now disappeared.

INNESS' LAST MANNER

Too often the late canvases of Inness reflect the instability and excitability of his mysticism. A few are very grand, and this is certainly the case with *Sunset in the Woods*. It was begun in his Italian period about 1874 and finished in 1891 and is one of the few late pictures, which too often have only a fantastic glamour, in which the artist attained real majesty of effect. Inness writes that he had waited seven years to obtain "any idea commensurate with the impression received on the spot," and that his intention was "to allow the imagination to predominate." The picture with its well chosen ingredients and the unity and completeness of its mood well illustrates Inness' progress toward his ultimate rich simplicity and toward the mastery of forms which he felt "at his fingertips."

116 From the painting *Sunset in the Woods* in the Corcoran Gallery of Art, Washington

CONSUMMATION

A FEW of Inness' latest pictures show a survival of his earlier sense of structure and actuality amid his final coruscations. These are possibly his greatest pictures, and *After a Summer Shower* seems to the present writer one of them. In contrast with the fantastic brightness of much of his late color, this rests on observed facts. In all of his late painting Inness worked from memory and very rapidly, often painting one picture upon another. The flimsiness of much of the work must be set against its facility and power. He seems at times to have painted faster than he thought. However, his improvisations are more valuable than many painters' thoughts.

117 From the painting *After a Summer Shower* in the Art Institute of Chicago

ALEXANDER HELWIG WYANT, N.A., S.A.A.

A. H. Wyant is a landscapist of much narrower range, but within it a true artist. He was born at Port Washington, Ohio, in 1836 and died at New York in 1892. As a young man he sought the aid of Inness and later was a pupil of Hans Gude at Karlsruhe. Wyant was a landscapist of intimate and wistful feeling, who, while holding to the low key of the times, made his handling count for luminosity. His early intimate pictures of Adirondack brooks, forests and clearings nicely complement the more grandiose and panoramic views of Homer Martin's early years. Wyant is perhaps the best minor landscapist that America has produced.

118 From the painting *Mohawk Valley* in the Metropolitan Museum of Art, New York

119 From the painting *An Old Clearing* in the Metropolitan Museum of Art, New York

WYANT AS A REALIST

Passing from the metallic manner of the preceding picture, which he had taken from the Hudson River school and his master, Hans Gude, Wyant in his last twenty years achieved a silvery, unified and atmospheric style drawn in part from the Barbizon masters. It is nowhere better illustrated than in the exquisite picture here reproduced. Such canvases, with their delicate melancholy, speak of a long heroic struggle with invalidism and neglect. It should be added that, unlike Inness, Wyant never invented his compositions but found them in nature. Thus he is actually truer to the quietly realistic tradition which tends to pervade all genuinely American art.

HOMER DODGE MARTIN, N.A.,

Between the exuberance of Inness and the pensive quietism of Wyant, Homer Dodge Martin occupies a middle ground. Born at Albany, New York, in 1836, he died at St. Paul, Minnesota, in 1897. He was befriended by the venerable sculptor Erastus Dow Palmer and was for a brief space a pupil of James Hart at Albany, but he was chiefly self-trained by sketching in the Adirondacks and White Mountains. In his love for wild scenery Martin continued ably the tradition of Cole and in his early years made himself the best landscapist of purely native training that America had produced. For a moment represented by this picture of 1870, Martin intelligently assimilated the crisp and incisive touch of Kensett (No. 71), turning it, however, to serve his own nobly melancholy mood.

120 From the painting *Lake Sanford* in the possession of the Century Association, New York

121 From the painting *Andante — Fifth Symphony* in the possession of the Malcolm MacMartin estate, New York

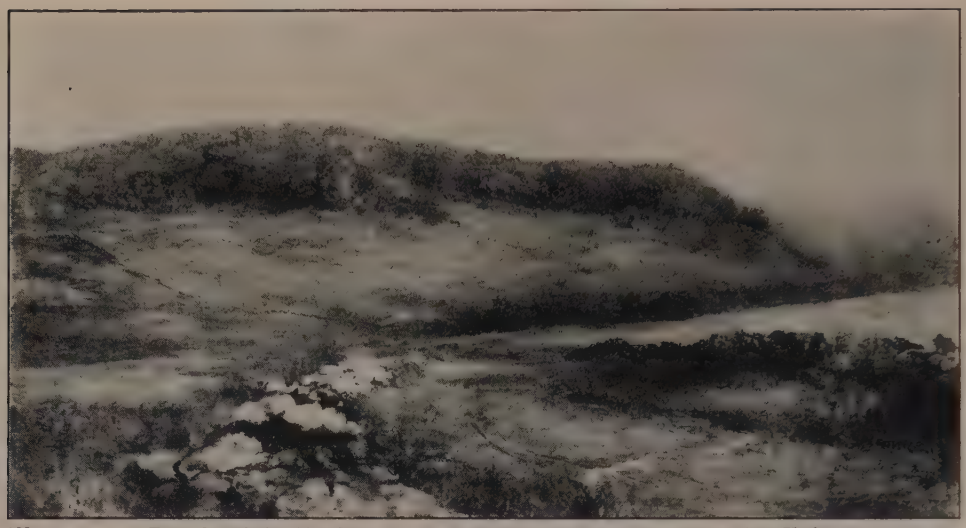
MARTIN MOVES TOWARD BREADTH

Martin's style after a visit to England in the middle 'seventies broadened and grew more urbane. He had met Whistler and seen the Constables. Ever a lover of music, he felt an analogy between Beethoven's Fifth Symphony and the broadening of a stream into a tranquil, shimmering pool. The result was this lovely harmony in russets and silvers — the most exquisite canvas executed by Martin before his sojourn in France and his contact with the newer landscapists.

MARTIN'S MORE ATMOSPHERIC MANNER

In France, from 1882 to 1886, mostly at Villerville in Normandy, Martin renewed his study of light, and by a finer and more skillful division of his low tones attained greater luminosity. The canvases executed in France, *The Old Manor House, Honfleur Light, The Mussel Gatherers*, are permeated with a noble and poetical sadness to which the present picture adds a consummate gracefulness of composition. This quiet remaking of Martin's style in a more modern fashion was chiefly his own deed, but it is probable that he had consulted the luminous canvases of the transitional French painter, Boudin, who was then working at Havre near Honfleur, Martin's home in Normandy.

122 From the painting *Harp of the Winds; a View on the Seine* in the Metropolitan Museum of Art, New York



123 From the painting *Westchester Hills* in the possession of Daniel Guggenheim, New York, photograph by courtesy of M. Knoedler & Co.

THE FULFILLMENT OF MARTIN'S GENIUS

In Martin's last ten years, years of poverty, neglect and impending blindness, he painted some of his finest pictures, no longer working from nature but from memory, often aided by old sketches or former pictures. Here nothing is finer than *Westchester Hills*, unless it be Samuel Untermyer's even more tragic masterpiece, *The Adirondacks*. Martin held that in every picture there is something of a story, and being told that this was impossible in the case of his *Westchester Hills* he answered: "Don't you see the family has gone West along that road?" Doubtless this was partly a joke, but it represents the highly intellectualized character of Martin's painting. His mood was very close to that of Bryant's *Thanatopsis* and *A Winter Piece*.

Our three great American landscapists, Inness, Wyant and Martin may also be regarded as fulfillers of the imaginative tradition created by Thomas Cole (Nos. 66, 67). In the work of carrying forward an American tradition they consulted whatever European precedent might seem helpful. They found American landscape in a somewhat provincial estate, and they left it on a level with all but the best European practice.

124 From the painting *Camp Meeting* in the Metropolitan Museum of Art, New York

WORTHINGTON WHITTREDGE, N.A., P.N.A.

Worthington Whittredge was older than Inness, Wyant and Martin and, apart from being an excellent landscapist, is interesting as showing the general trend toward a better practice. He was born in 1820, near Springfield, Ohio, and died in 1910 at Summit, New Jersey. He studied with James H. Beard at New York and Andreas Achenbach at Düsseldorf. He visited the Far West and painted there such big canvases as *Platte River*, in the Century Association, New York, in the manner of the heroic landscape school. Later he preferred those intimate scenes which were more proper to his gentle nature, painting brooks and wood interiors with felicity. Occasionally, Whittredge achieves a bewitching loveliness as in this picture. A minor artist, he was of fine fiber.

WINSLOW HOMER, N.A.

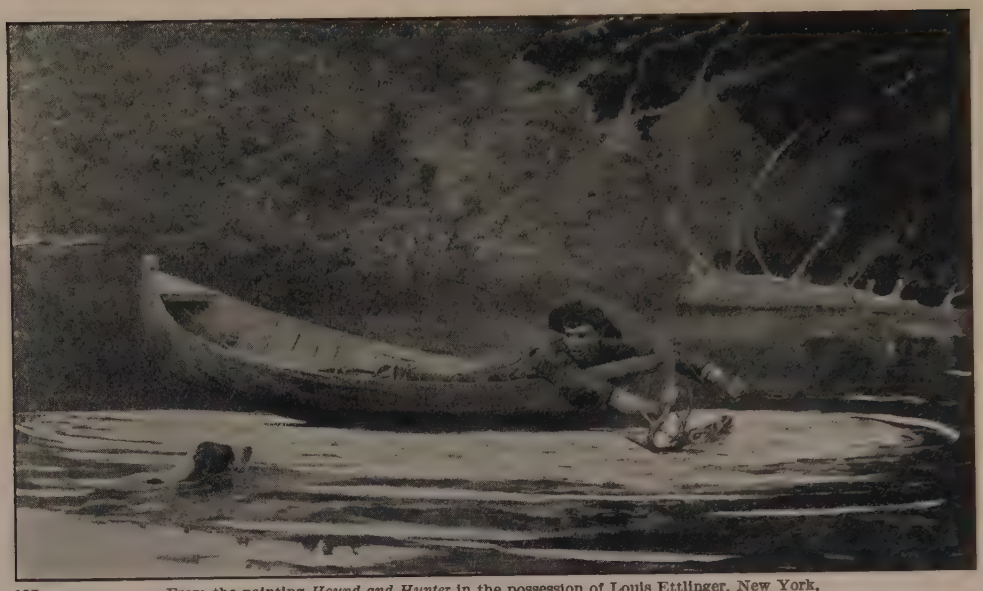
125 From the painting *A Summer Night* in the Luxembourg Gallery, Paris

Winslow Homer was the most powerful painter America has produced, and perhaps the most important. He represents the culmination of that strain of sound realism which was announced by Stuart and Neagle in portraiture and by Durand in landscape, but Homer's realism is more simplified and stylistic. He began with illustration and that able genre painting which we have already considered (No. 80). From 1876 Winslow Homer painted chiefly the forest and the sea, living at Prout's Neck, Maine, where his great theme was ever before him. *A Summer Night*, painted in 1880 and eventually bought by the French Government, gives the gentler pulse of the ocean according with a dance on shore, contrasting with the harshly powerful accent of the other marines. (See also Nos. 420, 498, 506.)

126 From the painting *Cannon Rock* in the Metropolitan Museum of Art, New York

HOMER'S EPIC OF THE SEA

Homer is never greater than in these pictures which represent a pounding sea gnawing at the foot of the cliffs. There are many such and choice among them is difficult. One of the most accessible has been chosen in order that the reader may be induced to go and feel its elemental power. Except for a few canvases by Courbet, which Homer probably knew, there is nothing in modern painting comparable in energy to the series of marines to which this belongs. Fortunately many are in public museums. No one can see them without some enhancement of his own vitality. Especially will he feel indebted to one who has so nobly transferred to canvas the rugged grandeur of our scenery.



127 From the painting *Hound and Hunter* in the possession of Louis Ettlinger, New York, photograph by courtesy of M. Knoedler & Co.

FOREST LIFE IN WINSLOW HOMER

A HUNTER and fisherman, Homer left many records of these sturdy sports in which the emphasis becomes fairly tragic. One of the best is this little picture, which, with considerable improvement in composition, is based on a water-color sketch. This and many of the pictures concerning sailors and fishermen might well be considered as genre painting. But I have preferred not to break up the integrity of Winslow Homer's great outdoor epic, while in all these figure pieces the environment of forest or sea, whether visible or divined, is quite as important as the figures themselves.

128 From the painting *The Lookout — "All's Well"* in the Museum of Fine Arts, Boston

HIS MASTERPIECE — *THE LOOKOUT*

SUCH is the case with the great picture *The Lookout — "All's Well"* where the crest of the rolling wave dimly seen tells the whole story of the perilous vastness of the deep. The picture is an epitome of the simple heroism of those who ply the sea in little ships. It is in its frosty, luminous blues most beautifully painted, and an exception in the general rawness of Homer's later work in oils. Similar works are *Eight Bells* and *Banks Fishermen*. In this phase Homer is a true revealer of the deep if humble poetry of the seaman's life. In literature Herman Melville and Richard Henry Dana had anticipated the theme, but it was a new note in painting, and a thoroughly American note. It seems strange that the fisherman who for some three centuries has been plying his trade from the American coast should wait so long for his artist.

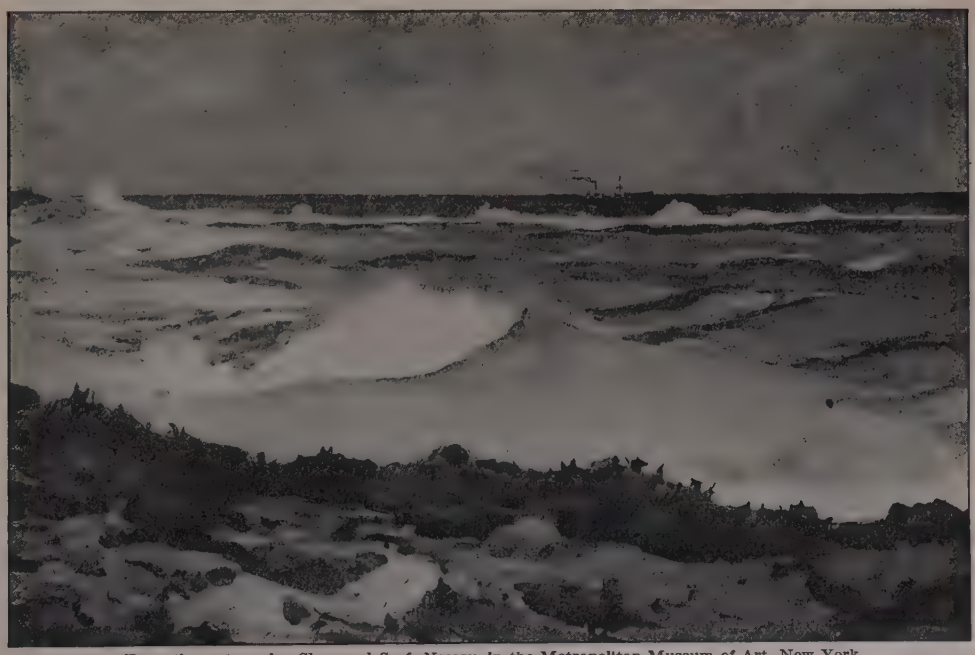
THE TROPICS IN WATER COLOR

NEVER quite facile in oils, Homer commanded in his swift water-color sketches an extraordinary power and dexterity with great force of color. Nothing more complete or accomplished has been achieved in the medium. These sketches are largely products of his old age when he often passed the winter in the Bahamas. The subjects are very various: fishing scenes, hunting scenes, studies of boats and always the wind-driven sea.

THE CONSUMMATE WATER-COLORIST

THE full energy of Homer is expressed in such sketches as No. 130, his extreme audacity and simplicity of approach; and the color is of a beauty quite rare in his oil paintings. In Winslow Homer we have an art relatively free from European influences, seeking breadth of effect through knowledge and subsequent elimination, achieving style on a basis of keenest observation of reality. His success really closes our realistic chapter, and ends one of our fundamental traditions, for no successor is likely to surpass him with the same program. Indeed his closest successor, Rockwell Kent (No. 262), has infused his even more simplified realism with suggestions of symbolism. Homer's popularity has no doubt been due in part to a new love of nature, like that of Burroughs and Muir, which has become a characteristic of twentieth-century America.

129 From the water color *Palm Tree, Nassau*, in the Metropolitan Museum of Art, New York



130 From the water color *Shore and Surf, Nassau*, in the Metropolitan Museum of Art, New York

131 From the painting *Early Morning, Venice*, in the Metropolitan Museum of Art, New York

WILLIAM GEDNEY BUNCE, N.A.

We breathe a thinner but exquisite air in the painting of William Gedney Bunce. In a way he may be regarded as a less versatile Whistler who has come out into the daylight, or as a Europeanized and better-trained Blakelock. Bunce was born at Hartford, Connecticut, in 1840 and died at New York in 1916. His apprenticeship was uncommonly long, for he was a pupil of Cooper Union, of William Morris Hunt, of Achenbach in Düsseldorf and of Clays at Antwerp. Bunce was chiefly influenced by this last painter whose gray-blue tonalities he further developed in unities of gold and russet. He lived most of his life in Venice, rendering its panoramas in his favorite color scheme. A sensitive artist, his single diligently cultivated gift of exquisite tonality is likely to keep him in memory.

CHARLES HAROLD DAVIS, N.A., S.A.A.

Among American painters who have continued Inness' quest of luminosity without his mysticism and have practiced his boldly broken color for realistic effect none is more distinguished than Charles Harold Davis. Born at Mystic, Connecticut, in 1856, he was a pupil of Otto Grundmann and the Boston Museum school, of Boulanger and Lefebvre in Paris. He has always painted near his native place, interpreting the moors and pastures of the Connecticut shore region with a delicate regard for lighting and atmosphere.

132 From the painting *August* in the Metropolitan Museum of Art, New York

In Davis' early work there is uniform somberness, and, in the manner of the French, concentration on the details of nature. At this time he was considered a painter of beautiful clouds. His artistic development may be traced in a growing brilliance and vibrancy of color, in a broader emphasis of the moods of nature, and in an increasing interest in the earth and its forms. As old age progresses, his touch becomes only more sensitive and sure.

WILLIAM LANGSON LATHROP, N.A.

In William Langson Lathrop we find a somewhat gentler and less brilliant talent with its own charm of lucidity, simplicity and directness. Lathrop was born at Warren, Illinois, in 1859 and is self-taught. Without adopting the Impressionist palette and handling, he has steadily advanced in the just notation of light and landscape, only gaining, as he ages, in freshness and charm. He has never cared to wander far from his home at New Hope, Pennsylvania, in the Delaware valley. His is a candid and modest talent in many ways akin to that of John Constable

133 From the painting *The Tow-Path* in the Phillips Memorial Gallery, Washington

BEN FOSTER, N.A., S.A.A.

Something of the dignity and reticence of the New England spirit inspires the landscapes of Ben Foster, who was born at North Anson, Maine, in 1852 and died at New York in 1925. A pupil of Abbott H. Thayer in New York, and of Morot and Merson in Paris, he developed into a landscape painter of sober and fine compositional feeling, interpreting the hill scenery of the Connecticut Berkshires with a quiet and somewhat austere sentiment which one is tempted to call Wordsworthian. Aside from his painting, he was an art critic of distinction, serving for several years in that capacity on the New York *Evening Post*. Amid much more showy and technically brilliant landscapes, his bring the refreshment that a poem of Bryant's affords after a surfeit of imagist verse. Few painters have more fully captured the pensive aspect of our early autumns.

134 From the painting *Late Autumn Moonrise* in the Corcoran Gallery of Art, Washington

135 From the painting *Afternoon Light on the Hills* in the Carnegie Institute, Pittsburgh

JOHN FRANCIS MURPHY, N.A., S.A.A.

After a Ben Foster, a landscape by John Francis Murphy would look a little superficial, just as after one of Inness' coruscating mysticisms it would look a little tame and possibly sentimental. Apart from such odious comparisons, it would seem charmingly colored, decoratively composed and invested with a slight but genuine poetry. Murphy was born in 1853 at Oswego, New York, and died at New York in 1921. Self-taught as a landscape painter, he preferred subdued light, rich color and highly simplified composition. His art is ever in danger of becoming merely rich surfaces, but his discretion kept a reasonable verisimilitude in a manner chiefly decorative. He is at his best in his little canvases of the 'nineties rather than in the big panoramic views that later won him fame and success. His work so much corresponds to the average conservative taste of his times that it has a historical value aside from its possibly rather slender value as art.

LEONARD OCHTMAN, N.A., S.A.A.

Luminosity in landscape depends largely on richly manipulated surfaces. In this respect few contemporary American landscapists equal Leonard Ochtman. Born at Zonnemaire, Holland, in 1859, he was brought to Albany, New York, in 1866. He is a self-taught landscapist, painting mostly in Connecticut. He represents her upland pastures under gray skies, bringing out from sober tones, skillfully manipulated, extraordinary effects of luminosity. In the present picture one feels the dew everywhere trapping the early sunbeams.

136 From the painting *A Morning in Summer* in the Albany Institute and Historical and Art Society, Albany, N. Y.

137 From the painting *Near the Coast* in the Metropolitan Museum of Art, New York

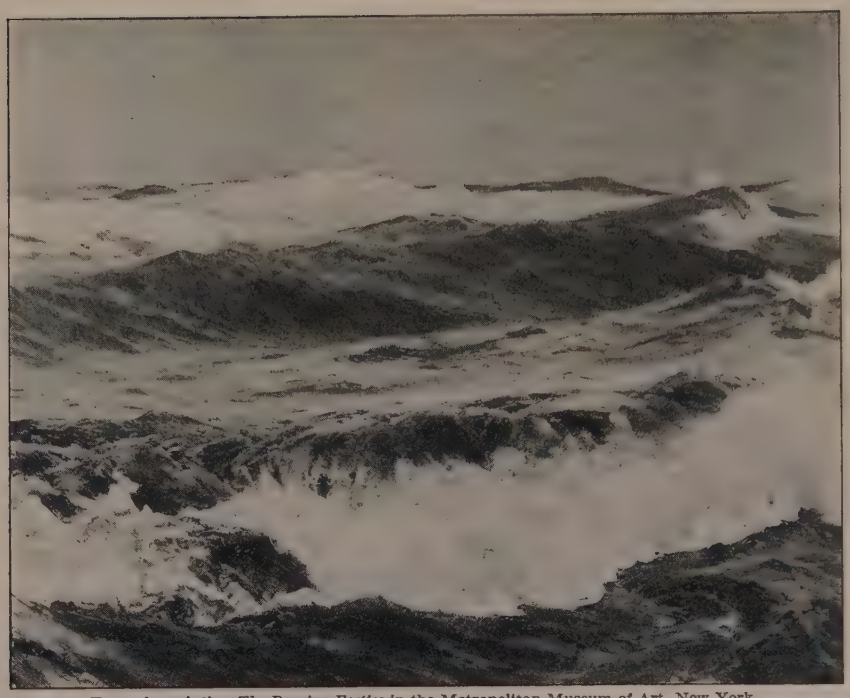
ROBERT SWAIN GIFFORD, N.A.

Again the quiet satisfaction given by an entirely appropriate technique is the attractive note in the work of Robert Swain Gifford. Born in 1840, at Buzzards Bay, Massachusetts, he died at New York in 1905. He painted mostly the boulder-strewn hills about Buzzards Bay, with a fine sense for the larger forms, in a rich if subdued color. His first teacher was Albert van Beest, an old Dutch marine painter who had settled nearby Gifford's home. Van Beest's interest was aroused quite by accident. One day he discovered Gifford attempting to portray the rugged outline of the coast. He volunteered to share the benefit of his own training and technical knowledge. Gifford learned much from him, and then departed for a long tour on which he made many engravings. With a strong sense of the substance of things, Gifford combined emphatic structure and a rich color in the old low key. His was a sterling talent, and for years he was a faithful teacher at the Cooper Union, New York.

DE WITT PARSHALL, N.A.

The old western themes of the Heroic school reappear on a more reasonable scale and in a more modern and pondered coloring in the work of De Witt Parshall. Born at Buffalo, New York, in 1864, he was successively under the instruction of Cormon, Alexander Harrison and the Julian Academy at Paris. He has made himself a landscapist of thoughtful and sober talent who has been peculiarly successful in capturing something of the grandeur of our Western mountains.

138 From the painting *Hermit Creek Canyon* in the Worcester Art Museum, Worcester, Mass.



139 From the painting *The Roaring Forties* in the Metropolitan Museum of Art, New York

FREDERICK JUDD WAUGH, N.A.

The tradition of Winslow Homer has been continued by Frederick Judd Waugh. He was born at Bordentown, New Jersey, in 1861 and studied at the Pennsylvania Academy and at Julian's in Paris. Waugh is an extraordinary draftsman of the forms of waves, an excellent painter in water colors. His absorption in the sea became fixed during his residence in the Channel Islands, and since then he has concentrated on disciplining his eye to analyze the varying colors and masses of water, and on forcing his memory to recreate before his canvas a perfect reconstruction of these observations. He still fails oftentimes to unify his analyses or to convey in the texture of his oils the vibrancy of nature, which he emulates. His power tends to be centrifugal, and the thematic tonality of green and blue monotonous.

ABBOTT HANDERSON THAYER, N.A., S.A.A.

Abbott Handerson Thayer is best known as a figure painter and portraitist, but if quality is the test his few landscapes entitle him to rank among our finest landscapists. He was born at Boston in 1849 and died at Monadnock, New Hampshire, in 1922. A pupil of Gérôme, at Paris, a portrait and figure painter of great nobility, he soon abandoned the French style for a rugged manner of his own. Few American landscapes rise to the austerity and grandeur of Thayer's noble study of that great mountain under which he passed most of his life, and from the summit of which he directed his ashes to be flung. Free from foreign formulas, it closes splendidly the native chapter of American landscape. The kind of landscape which we have considered in this chapter has been largely superseded by landscapes painted with a brighter palette in the Impressionist fashion. However, the new style has on the whole produced fewer great pictures. Perhaps the compromise with tradition made by our great school was really wiser than was the relentless quest of rarities of illumination by the new school. And the superiority of the old school would be greatly emphasized by transferring to its chapter the marines and landscapes of Albert P. Ryder, which have been separately considered. (See also No. 159.)

140 From the painting *Monadnock* in the Metropolitan Museum of Art, New York

CHAPTER XII

PORTRAITISTS OF PARISIAN TENDENCY, 1876–

EARLY in the history of the National Academy, the first president, S. F. B. Morse, warned his pupils that if they pursued their studies abroad they would return to a country that, being without sympathy with their foreign tastes, would ignore them. He had verified the fact in his own experience, and his prophecy has been many times fulfilled. The case arose in its most acute form when the ambitious young painters who followed the great Parisian teachers in the early 'seventies returned to America. Such men as Kenyon Cox, Abbott H. Thayer, Will Low, Carroll Beckwith, George de Forest Brush, Frank Benson, Tarbell and Dewing had learned well what Paris could teach, having mastered the brilliant exhibitionistic methods of such painters as Gérôme, Cabanel, Boulanger, Carolus-Duran; Chase, Duveneck and Shirlaw had made equivalent studies at Munich. The new men were rightly conscious that they painted far better than the old N.A.'s., but, as Morse had predicted, they were unable either to sell their pictures or even to exhibit them properly.

The new-rich American public that eagerly bought whatever Paris and Munich offered had no use for the American imitations. The walls of the old Academy were overfilled by pictures of the native school, which from the point of view of the new men were not painted at all. Some of their fellows at Paris foresaw the situation — Alexander Harrison, John S. Sargent, Walter Gay, Jules Stewart, William L. Dannat, Julian Story, and, casting in their lot with Europe, declined the ordeal of home-coming. Those who came back soon banded in behalf of a better professionalism, and the Society of American Artists, founded in 1877, was the result. For the thirty-five years of its existence, the S.A.A. was the most distinguished exhibiting body in New York, and time won its fight for it. By 1902 the older N.A.'s were mostly dead, and their hanging space available; the Academy itself was much liberalized, and even the public had learned that Titian and Velasquez were better painters than Tadema, Bouguereau and Meyer von Bremen. So the old Academy absorbed the Society on generous terms.

Reviewing the controversy, the new men seem both right and wrong — right in that they represented a better practice, wrong in that they mostly offered pictures fitted for exhibition purposes in Paris, but which no American could reasonably be expected to buy. Some of them really had very little to say, and naturally failed to realize their apparent promise. Those who had much to say, like Alden Weir and Abbott Thayer, had to learn their French methods. In short, while these ambitious young men had sought the best training the moment offered, it was by no means suitable for the work they actually had to do in America.

At least the founders of the S.A.A. succeeded in creating a scorn for indifferent painting and a taste for fine painting. They were the efficient teachers of the best painters of to-day, making it unnecessary to seek European training except for general culture, and rendering a repetition of their own dilemma more unlikely. Their pioneer service in behalf of higher professional standards was indispensable, and if they overestimated the worth of brilliant professionalism, which is merely the condition and not the cause of great art, the times and the unfair opposition they met made that error as pardonable as it was inevitable.

141 From the painting *The Return of the Prodigal Son* in the Luxembourg Gallery, Paris

GUSTAVE HENRY MOSLER

Among the new fine painters, Henry Mosler first received the honor of purchase by the French Government. He was born at New York in 1841, and died there in 1920. Beginning as a pupil of James H. Beard at Cincinnati, he studied also at Düsseldorf, Paris and Munich. Mosler sought the picturesque in European peasant life, received many foreign honors and is represented in numerous museums. This picture, the first American painting to be bought by the French Government, though overelaborate and somewhat theatrical in quality, is what was expected for exhibition purposes in Paris. It reveals the atmosphere of unreality to which our Paris-trained students were subjected.

FRANCIS DAVIS MILLET, N.A.

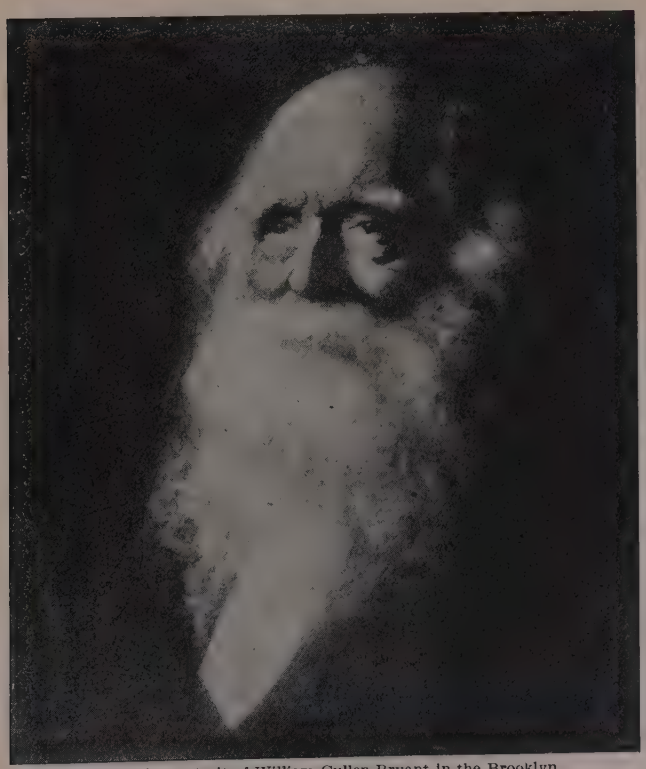
Genre painting on American themes on the rather large scale required for big exhibition was skillfully practiced by Francis D. Millet. He was born in 1846 at Mattapoisett, Massachusetts; and went down with the *Titanic* in 1912. Millet became a pupil of the Royal Academy of Arts at Antwerp, and was one of the first Americans to apply to genre painting the new European refinements of lighting and color. He was most serviceable in organizing mural painting in America, especially at the Chicago Exposition of 1893, putting as much of his gentle and efficient personality into such work of management and adjustment for others as he did into his own painting. The genre painting of the years after the Civil War reflected more and more clearly a new and changing civilization, that of the great city, and its causes the great corporation and the machine.

142 From the painting *The Window Seat* in the Museum of Fine Arts, Boston

FRANK DUVENECK, N.A., S.A.A.

For power and gusto none of the European-trained painters excelled Frank Duveneck. He was born at Covington, Kentucky, in 1848, and died at Cincinnati, Ohio, in 1919, having in the meantime won international renown. He may be best regarded as a continuer with new resources of the native realistic tradition. A pupil of Diez at Munich, where he lived more than ten years, he was a portraitist and figure painter with a power and richness suggestive of the great Dutch Masters. His vivid and athletic outlook on life made him an ideal teacher. One of our strongest painters of the figure, he was incidentally one of our best etchers. The Art Museum of his native city contains no less than one hundred and sixty-five of his works, the most impressive memorial that has been dedicated to any American artist. In all this work is a precious quality of vitality. Duveneck was always sure of his affair and free from lapses of temperament — working with the confident athleticism of the old masters. Of the many American painters who adopted the new European technique only the more intelligent Thomas Eakins seems Duveneck's superior. (See also No. 434.)

143 From the painting *The Whistling Boy* in the Cincinnati Museum Association, Cincinnati



144 From the portrait of William Cullen Bryant in the Brooklyn Museum, Brooklyn

WYATT EATON, S.A.A.

No one who has seen Wyatt Eaton's portraits of Lincoln, Longfellow, Emerson, and Bryant is likely to forget them. They have a very definite seriousness and nobility. Eaton was born in Philipsburg, Canada, in 1849 and died at Brooklyn in 1896. His life had been a hard one, for his thoughtfulness set him apart from the old school while he lacked the technical brilliancy of the new school. He was a pupil of the National Academy school, of J. O. Eaton and of Gérôme in Paris, and was profoundly influenced by association with Millet. As a master of portraiture and of the ideal nude, he had a gravity quite uncommon among his contemporaries. He may be regarded as a continuer of the intellectualized manner inaugurated by Allston and more fully realized by William Page. "In my studio," writes Eaton in his *Letters*, "Bryant's head came out against the background with wonderful picturesqueness. I had never had such a model. . . . He seemed very old, not eighty-four but a hundred or two hundred or three hundred, and I felt myself as much a stranger to him at the end of the sittings as I had on our first meeting."

145 From the portrait of Augustus Saint-Gaudens in the Metropolitan Museum of Art, New York

KENYON COX, N.A., S.A.A.

KENYON COX is an excellent example of a powerful spirit both aided and cramped by the training of the Paris schools. He had worked so strenuously at the parts of pictures that he had dulled his vision of wholes. All the same he had a distinguished talent, and through his painting, teaching, writing and service on juries became one of the most influential artists of his day. Born at Warren, Ohio, in 1856, Cox died at New York in 1919. He studied with Carolus-Duran and Gérôme at Paris and soon became the chief representative of the French academic ideal among us as a portrait, figure and mural painter. This admirable portrait of the artist's neighbor and friend is a fine record of our greatest American sculptor, and an excellent example as well of Cox's probity and incisiveness in portraiture. As a writer, Cox was one of the ablest conservative critics of his day. (See also Nos. 160, 182.)

146 From the painting *The Authoress* in the Buffalo Fine Arts Academy, Buffalo

JAMES CARROLL BECKWITH, N.A., S.A.A.

FOR the brilliancy and vivacity of his technique J. Carroll Beckwith made an early impression which gradually faded as it was found that the wittiness of his method was repetitious. Born at Hannibal, Missouri, in 1852, Beckwith was a docile pupil of Carolus-Duran and of the École des Beaux-Arts. He rarely attained the vitality of this fine head of the 'eighties, but by his efforts as a teacher and the *verve* of his portraiture, he kept alive the Beaux-Arts tradition beyond the natural term. The work reproduced explains his leadership and influence among the new men of the 'eighties. He was prodigiously clever at a moment when cleverness was in demand. At the time of his death at New York, in 1917, his prestige had diminished with that of the Beaux-Arts school.

GEORGE DE FOREST BRUSH, N.A.

George de Forest Brush is one of the few painters of this moment who, retaining the French style, has given it an American application. Brush was born at Shelbyville, Tennessee, in 1855. He was a favorite pupil of Gérôme in Paris, and shared his master's love of a scrupulously accurate linear draftsmanship, which he has applied almost exclusively to figure subjects and ideal portraiture. This is one of the firm and elegant studies which Brush made after his return from Paris in the 'eighties. Similar pictures are *Leda* and *Mourning her Brave*. Such work was criticized for its foreign accent, but its superiority over the old figure painting was too manifest to be long ignored. And these early pictures were in demand among our most discerning amateurs of the 'nineties. Brush's studies of the Indian have helped to establish the redskin in an important place in the art history of America.

147 From the painting *Indian and Lily* in the possession of George Woodward, Philadelphia

148 From the painting *Mother and Child* in the Museum of Fine Arts, Boston

THE FAMILY PICTURES

In his maturity Brush has devoted himself to ideal portraiture and to figure groups. For the latter he has usually studied his own family. These groups are worked out thoughtfully through years of much reflection and successive enrichment. In later years his style has become freer and more individual under the influence of the Italian painters of the fifteenth century, whose work he has studied enthusiastically during long residence in Florence. Brush's work has its own accent of ideality. In its research of form through line it is akin to the earlier and finer work of Vanderlyn under David's leading (No. 28).

149 From the painting *The Thinker* in the Metropolitan Museum of Art, New York

THOMAS EAKINS, N.A.

The most austere and powerful portraitist and figure painter of his time in America, with no rival except Duveneck, whom he surpassed in penetration and intellectual tenacity, Thomas Eakins' calm and intuitive vision made him also a fine genre painter, and his few pictures of this sort were among the best of his age. In this phase we have already considered him (Nos. 84–5). A reserved nature and a severe master, he gave the public his teaching and his pictures, otherwise wrapping himself in the dignity and privacy of his impeccable art. The intensity of his vision and insight are beyond the average observer's powers to imitate or even to grasp, hence his portraiture has never been popular, and is not likely to be so. But his fame has steadily risen among his fellow-painters and the critics. *The Thinker*, painted in 1900, is a study of contemporary life reflecting an age when the man in the office is the dominant figure.

WILLIAM MERRITT CHASE, N.A., S.A.A.

In the somewhat difficult task of popularizing the exotic Beaux-Arts style in America, William M. Chase (see No. 226 for portrait) both by his painting and teaching was especially influential. He had a sense of what the public wanted and made himself a fabulously picturesque studio in New York; yet with all his cosmopolitan exterior he retained all of his Middle-Western mother wit. Chase was born at Franklin, Indiana, in 1849 and died in 1916. After brief studies in Indianapolis and New York, he passed under the instruction of Wagner and Piloty at Munich. He soon became a virtuoso of dextrous construction with a broad brush, readily applying his technique to landscapes and interiors, but especially to portraiture. Often he gives the impression of being more interested in his own skill than in the things he paints. For years he was a popular teacher, and an example of sound and brilliant if not very penetrating professionalism. His still lifes are, barring a handful of fine portraits, perhaps his best work. (See also No. 188.)

150 From the portrait *A Lady in Black* in the Metropolitan Museum of Art, New York

151 From the painting *A Quartette* in the Metropolitan Museum of Art, New York

WILLIAM T. DANNAT, N.I.A.L.

MANY foreign-trained painters have declined, perhaps prudently, to take their European accomplishments home. Such is the brilliant W. T. Dannat, who was born at New York in 1853. A pupil of the Munich Academy and of Munkacsy, he has worked chiefly in Paris. Dannat has force, brilliancy and humor — qualities which make him an ideal artist for the creation of Salon pictures. His reputation in Paris was established by such paintings as *A Quartette* and *Contrabandier Aragonais*, which captured so realistically the spirit of Spain. Then for a number of years he dropped his painting dissatisfied with its frailty and surface pleasingness. When his interest was again aroused, it took the form of antiquarian analytical research. He secured paintings of Velasquez and Rubens, and by years of judicious examination convinced himself that he had mastered the essential secret of their color and texture and brushwork. His conception of the proper place of nature in painting had also changed. It was no longer a model, exacting slavish reproduction, but to the mind of the creative observer only a suggestion of forms and color patterns, with which to clothe his own subjective conception. The character of these later paintings is altogether different — a solitary *Courier* on a barren rolling plain, or a darkish lake with a *Swan*, or the six panels of the legend of *La Belle au Bois Dormant* with their Claudian background of great columns, covered with trailing vines.

CHAPTER XIII

MURAL PAINTING

MURAL painting developed tardily among us, although it was usual in the nations that set our artistic fashions — England and France. One may only speculate as to the causes for this neglect. In part, it may have been the hurry of our life. A public building was regarded chiefly as a place of business. Nobody wanted to look at pictures there. Then art was regarded as having its own restricted territory — in parlors and galleries. Add to this that most of our painters before 1876 were incapable of designing and executing a great decorative panel — and we have the beginning of an explanation. So in the first seventy-five years or so mural decoration hardly went beyond insetting landscapes over a fireplace, or in the frieze of a parlor car or saloon of an excursion steamer. The decoration of the Capitol at Washington which began in 1824 is really no exception. There was nothing decorative about the big canvases of Trumbull, Vanderlyn, and Robert W. Weir in the rotunda, nor yet in Leutze's *Westward the Star of Empire takes its Way* nearby. When it came to decorating the new dome in 1855, inevitably an Italian, the political refugee Constantino Brumidi, was called in. He furnished a respectable attenuation of the Renaissance style. It is doubtful if any contemporary American — Morse having retired — could have done the work at all.

The real beginning of our school of native mural painting follows the marked improvement of our architecture under French training in the 'seventies, and such architects as Richardson, Hunt, McKim, Post and Cass Gilbert have been the foremost encouragers of the movement. When in 1876 Henry H. Richardson called the promising young landscapist and illustrator, John La Farge, to decorate the vast spaces of Trinity Church at Boston, he showed an extraordinary prophetic insight. La Farge with Francis Lathrop as his chief assistant summoned a band of eager young painters, and under his direction they completed the work within six months. A couple of years later Richardson called La Farge's former master, William Morris Hunt, to decorate the vaulted ceiling in the new capitol at Albany. The 'nineties saw a great acceleration of mural painting. Within this decade falls the decoration of the Appellate Court, New York, the notable murals at the Columbian Exposition, 1893, Will Low's and Blashfield's Waldorf ballroom, New York; the entire decoration of the Library of Congress, and the beginning of that of the Boston Public Library; Robert Blum's panels for Mendelssohn Hall, New York. This brilliant spurt was more steadily maintained in the present century.

There remains the difficult task of appraising the entire movement. As a whole it still offers more promise than accomplishment. Yet the best walls of La Farge, Vedder, Abbey, Simmons and Reid compare very favorably with similar work done in Europe within the same years. We have not yet produced a Puvis or a Besnard, but we have furnished good seconds to them. Indeed we are still at the beginning of things, only recently having available men primarily trained in decoration. Such veterans as Blashfield, Cox, Turner and Simmons had first to unlearn an alien style. Their success under the conditions is remarkable. Our mural painting calls neither for apology nor yet for extravagant praise. It is socially the most useful of movements, improving the public taste by the most legitimate methods, and bridging over that unhappy gulf between artist and layman which has ever been the sorest handicap with which American art has had to contend.

JOHN LA FARGE, N.A., S.A.A.

Our story really begins with the first artistically successful decoration of a great interior, that of Trinity Church, Boston, by John La Farge and his associates. In 1876, La Farge received the commission from Henry Hobson Richardson. The work included the whole interior ornament and a few colossal figure compositions of which this picture is one. As helpers there were summoned Millet, Maynard, Lathrop and Cox, among others, who later became mural painters themselves. It was the first great mural series in America executed under one man and in sound taste — the beginning of the great movement in monumental decoration which has followed. This picture is his own smaller version of the wall painting at Boston. (See also Nos. 108–10, 186, 187, 220–21, 419, 496, 499.)

152 From the sketch for the mural painting *Christ and Nicodemus* in Trinity Church, Boston, now in the National Gallery of Art, Washington. © Curtis & Cameron

HIS THEORY OF MURAL PAINTING

Unlike his successors, La Farge made relatively little difference between the easel picture and the mural painting, believing that both should be fully realized and rich in color. This was the practice of the Venetians and of Delacroix. In this great lunette painted about 1893, La Farge asserted these principles and confirmed the fame gained from the decoration of Trinity Church. We choose it rather than one of the later decorations in the state capitol at St. Paul, which are at once of a more reflective and impassioned quality, because it represents the artist's essential classicism.

153 From the mural painting *Athens* in the Walker Art Gallery, Bowdoin College, Brunswick, Me.

THE ASCENSION

This altar-piece composition, finished about 1895, is one of the noblest and most emotionally charged religious pictures of our times. As was to be expected of an artist of La Farge's wide culture, the ingredients are singularly varied. The vaporous mountain landscape is from one of his own Japanese sketches; the figure composition is freely borrowed from Palma Vecchio. The richness, grace and seriousness are La Farge's own. La Farge's example encouraged many a young man, among them several of his own assistants, to undertake mural decoration. The urbanity of his style attracted the layman and offered possibilities to the thoughtful architect. It was McKim who employed La Farge at Bowdoin, and Richardson who started him at Boston. Again it was Richardson who provided the first and only mural commission that fell to La Farge's master, William M. Hunt.

154 From the mural decoration *The Ascension* in the Church of the Ascension, New York

155 From the mural decoration *The Flight of Night* in the state capitol, Albany, N. Y. © Curtis & Cameron

WILLIAM MORRIS HUNT

HUNT, as dean of the Paris-trained Americans, was naturally called in when Richardson was finishing the state capitol at Albany, New York. Hunt executed the two great mythologies, *The Flight of Night* and *The Barque of the Discoverer* with the energetic pomp which he had mastered at the Beaux-Arts. A versatile talent in portraiture, landscape, figure and mural painting but supreme in none, Hunt was a vital and restless spirit whose full expression in art was frustrated by unfavorable times and circumstances. His ceiling decorations at Albany were early ruined because the ceiling was badly constructed, but the applause they had justly evoked furthered the cause of mural painting. (See also Nos. 102, 458.)

HENRY OLIVER WALKER, N.A., S.A.A.

THE great advance in mural decoration was made between 1890 and 1900. The Appellate Court in New York and the Library of Congress were the first public buildings fully decorated and on a consistent scheme. In these developments Henry O. Walker was prominent. His unfailing popularity did much to confirm the new desire for monumental decoration. Walker, born at Boston in 1843, was a pupil of Bonnat. His decorations are in the Appellate Court, New York, the Library of Congress, the Massachusetts State House, the Essex County Court House, Newark, New Jersey, and elsewhere. A selection from the lunettes symbolizing Lyric Poetry at Washington well represents his idealistic vein.

156 From the mural decoration *The Boy of Winander* in the Library of Congress, Washington. © Curtis & Cameron

157 From the mural painting *Music of the Sea* in the ballroom of the Waldorf-Astoria, New York

WILL HICKOK LOW, N.A., S.A.A., N.I.A.L.

Will H. Low, who was born at Albany, New York, in 1853, had won distinction as an illustrator and figure painter before turning to decoration. He was a pupil of the École des Beaux-Arts under Gérôme, also of Carolus-Duran. His decoration for the ballroom of the Waldorf-Astoria was and still is one of the largest ensembles executed by any American mural painter. It remains a very creditable example of the art near its beginning. At the moment it was natural that the artist should draw much from Baudry's brilliant decorative series for the Paris Opera. The visitor to the Waldorf will still be struck by the appropriateness of the paintings for a hall of pleasure.

158 From the mural painting *Anarchy* in the Library of Congress, Washington

ELIHU VEDDER, N.A., S.A.A., N.I.A.L.

Elihu Vedder's (No. 87) universal and somber genius evidently fitted him for monumental design, and he was naturally called early into mural painting. During the 'nineties Vedder did remarkable mural decorations for Bowdoin College, the house of C. P. Huntington, New York, and the Library of Congress at Washington. There he also did a fine mosaic, *Minerva* (No. 181). His symbolism was direct and powerful, being much guided by Renaissance precedents, as in the present lunette. This composition well suggests the stern rapture of the destructive spirit. The simplicity of the color and the solidity of the relief are exceptional in modern mural painting, but seem entirely decorative and right. (See also Nos. 87, 181, 495, 507).

159 From the mural painting *Florence Protecting the Arts* in the Walker Art Gallery, Bowdoin College, Brunswick, Me.

ABBOTT HANDERSON THAYER, N.A., S.A.A.

Abbott H. Thayer (No. 140) was so painful and hesitating an executant that mural painting was uncongenial to him. On the other hand, his grave and noble mood brought a certain monumentality into his easel pictures. This single mural decoration of Thayer's makes one regret that his noble gift was not oftener thus employed. It was painted about 1894. It is possibly too fully realized for a wall decoration, where flatness is desirable, but it has the largeness and dignity that the theme and place required.

KENYON COX, N.A., S.A.A.

Kenyon Cox (No. 145) came into mural painting in the early 'nineties in the decoration of the Appellate Court at New York. He carried a heavy handicap in a linear and rather colorless style learned from Gérôme. But Cox was extraordinarily intelligent and self-critical. To his death his style grew in breadth and color. The urbanity and dignity of his mature style are well exemplified in our illustration. For his teaching and writing — Cox was one of the best art critics of his time — he was regarded as chief of the conservative wing. He made a valiant fight for a reasonable traditionalism against the individualist vagaries of the moment, gladly accepting in his designs the symbolism that had come down from the Renaissance. (See also No. 182.)

160 From the mural painting *The Light of Learning* in the Public Library, Winona, Mich.

161 From Blashfield's mural painting *The Power of the Law* in the Appellate Court, New York, courtesy of the City of New York Art Commission

EDWIN HOWLAND BLASHFIELD, N.A., S.A.A., P.N.A., N.I.A.L.

Edwin H. Blashfield has been the most prolific of American mural painters, and always at a high professional standard. Probably nobody else would have done so well the gigantic dome designs for the Library of Congress and the Wisconsin State House. His style is broadly in the Renaissance tradition, admitting effective mixtures of history, symbolism and mythology. He was born in New York in 1846, and trained in Paris under Bonnat and Gérôme. He successfully exhibited historical and genre pictures at Paris and London in the 'seventies and early 'eighties, but in his later years has been constantly employed on great mural commissions, among others in the Library of Congress; Court House, Baltimore; Court House, Newark, New Jersey; state capitol, Madison, Wisconsin. Blashfield is also an accomplished critic on his art. (See also No. 183.)

162 From Turner's mural painting *The Barter with the Indians* in the Court House, Baltimore

CHARLES YARDLEY TURNER, N.A.

C. Y. Turner carried forward in mural painting with improved technical resources the historical tradition of Trumbull and Leutze. This required an accurate antiquarianism, which he conscientiously acquired. He was born at Baltimore, Maryland, in 1850, and was successively the pupil of the Maryland Institute, of the National Academy school and the Art Students' League at New York, of Laurens, Munkacsy and Bonnat in Paris. Turner thus brought a sound professionalism to his task as historical and mural painter. He spread on the walls of many public buildings scenes from older American history which were equally competent as story-telling and as decoration. He died at New York City in 1919.

163 From the mural pendentive *Morning* in the state capitol, St. Paul, Minn. © Curtis & Cameron

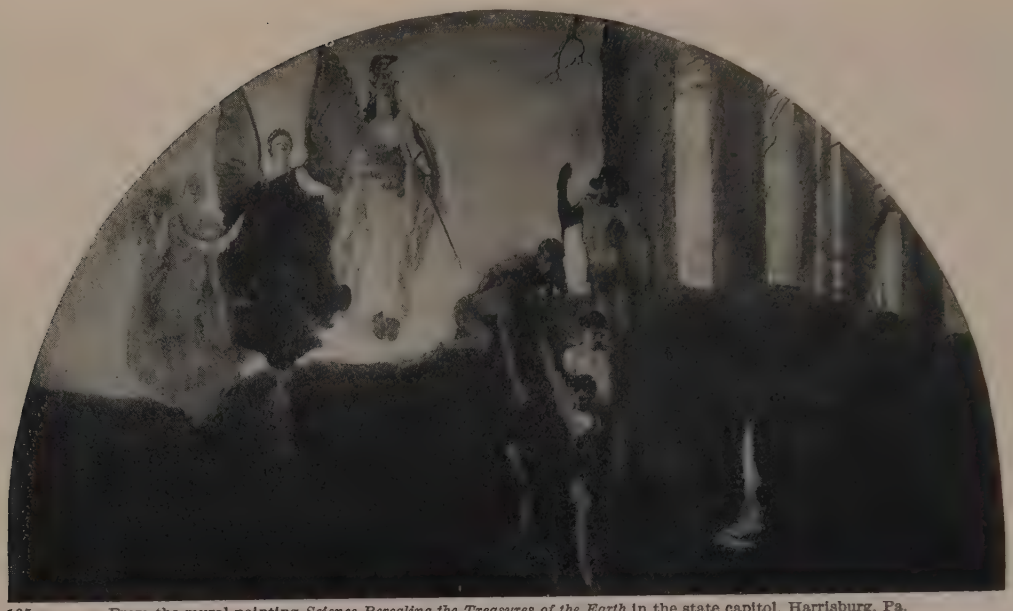
EDWARD SIMMONS, N.I.A.L.

Edward Simmons, though uneven in creation, reaches, at his best, imaginative heights denied to most of his contemporaries. Born in 1852 at Concord, Massachusetts, he studied at Paris with Lefebvre and Boulanger. He is one of our best mural painters, with decorations in the Appellate Court, New York, the Library of Congress, the State House, Massachusetts, and the Minnesota capitol. Equally competent in history and symbolism, and very skillful, as in the present example, in blending the two, he brings into modern mural decoration much of the gravity and vitality of the older styles.

EDWIN AUSTIN ABBEY, N.A., R.A.

Edwin A. Abbey carried into painting that same delicate antiquarianism which had distinguished his illustrations. The scholarly care of his work attracted C. F. McKim, architect of the Boston Public Library, the decoration of which Abbey shared with John Sargent and Puvis de Chavannes. Abbey was born in 1852 in Philadelphia and died in London in 1911. He studied at the Pennsylvania Academy, but developed chiefly through his own efforts as an illustrator. After making a great reputation as an illustrator of poetry and drama, he moved to England in the late 'seventies, and won international recognition as a historical painter. He turned to mural painting in his later years, and designed the *Legend of the Holy Grail* for the Boston Public Library, 1896–1901. These murals for their richness of illustrative features and delicate idealism are undoubtedly the most popular in America. Their decorative value is, nevertheless, open to question. To many they will seem too elaborate and unharmonized as color. Abbey's was a strenuous talent of archæological bent, only rarely attaining the largeness and simplicity proper to mural painting. (See also Nos. 513–14.)

164 From the mural painting *The Oath of Knighthood* in the Boston Public Library. © Curtis & Cameron



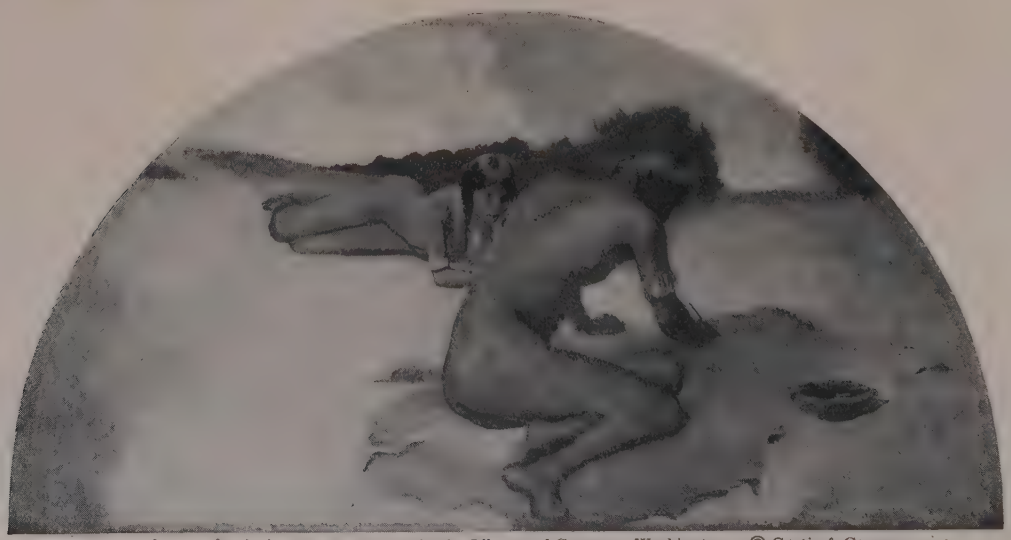
165 From the mural painting *Science Revealing the Treasures of the Earth* in the state capitol, Harrisburg, Pa. © Curtis & Cameron

ABBEY'S DECORATIONS FOR THE PENNSYLVANIA STATE CAPITOL

Abbey's powers as a designer are at their best in the decorations for the Pennsylvania state capitol, in which to the old idealism he adds a firmer grip on facts. This glorification of the mining industry shows characteristically that blend of realism and symbolism which has been a favorite expedient of many American mural painters. It has seldom been more effectively carried out.

JOHN WHITE ALEXANDER, N.A., S.A.A., P.N.A.

John W. Alexander's extraordinary versatility and taste readily lent themselves to the more modest types of mural decoration, as in the lunettes at Washington representing the "History of the Book," one of which we reproduce. In the gigantic courtyard of the Carnegie Institute, Pittsburgh, where he spread idealistic compositions on the iron industry, his delicate talent was hardly adequate to the task. They are technically accomplished, but one feels that they are dutifully imagined and not in creative conviction. In fact, Alexander's work well exemplifies the distinction between decorative and monumental character. He was always decorative, never monumental. (See No. 222; also Vol. V, Nos. 744–45, 747, 751–52, 755–57.)



166 From the mural painting *Picture-Writing* in the Library of Congress, Washington. © Curtis & Cameron

167 From the mural painting *King Arthur and Divine Comedy* in the entrance hall, J. Pierpont Morgan Library, New York

HENRY SIDDONS MOWBRAY, N.A., S.A.A., N.I.A.L.

ORDINARILY the mural painter is simply a painter. H. Siddons Mowbray belongs to that rare and favored class of decorators who are also sculptors, architects and ornamentalists. Mowbray was born in 1858 at Alexandria, Egypt, of English parents and was brought to America in 1859. He studied at Paris with Bonnat. As a mural painter and expert in decoration he bases his designs on the Italian Renaissance. Out of a somewhat archaistic method his fine taste and draftsmanship work beautiful effects. He is one of our few decorators who are personally capable of handling an entire ensemble including relief ornament. Among his best interiors are the library of the University Club, New York (Vol. XIII, No. 721), the J. Pierpont Morgan Library, New York, and the Public Library at Washington, Connecticut.

168 From the mural painting *Hymns from the Belfry* in the state capitol, Harrisburg, Pa.

WILLIAM BRANTLEY VAN INGEN

W. B. VAN INGEN, who was born at Philadelphia, in 1858, is among our few painters who have practiced mural painting constantly. In the story of electricity in the Edison Building, New York, he made the decoration tell the story of the inventions that made the building possible. He decorated the Administration Building of the Panama Canal with actual scenes of the digging. Such legitimate literalism contrasts refreshingly with the general tendency to symbolism. Van Ingen studied under Eakins at the Philadelphia Academy, with La Farge at New York, and with Bonnat at Paris. He is a mural painter in the historical vein, but preferring modern history, with decorations in the Edison Building, New York; the Congressional Library; the state capitol, Harrisburg, Pennsylvania; the United States Mint, Philadelphia; the state capitol, Trenton, New Jersey, and the Administration Building, Panama. He is an ingenious and resourceful designer.

169 From the mural painting *Justice* in the Appellate Court, New York, courtesy of the City of New York Art Commission

ROBERT REID, N.A., N.I.A.L.

THE brightness of the new Impressionistic coloring first came into our mural painting with the work of Robert Reid, who was born in 1862 at Stockbridge, Massachusetts. He has however rarely used the bright technique in any realistic way but rather as a new decorative resource. He weaves his designs fancifully out of nudes or lightly draped figures and the whole effect suggests a skillful revival of French rococo work. Reid studied at the Art Students' League and the Académie Julian. A joyous and fertile talent, he has painted many decorations in public buildings — the Library of Congress; the State House, Boston; the Appellate Court, New York — and designed a remarkable series of stained glass windows for the H. H. Rogers Memorial Church at Fairhaven, Massachusetts, of which he controlled also all the interior decoration.

170 Decoration for a memorial room, City Art Museum, St. Louis

ELMER ELLSWORTH GARNSEY

ELMER GARNSEY is one of those coöperative painters who, like Frank Millet and C. Y. Turner, somewhat efface themselves in service to their fellows. It is a man like Garnsey who holds the ornament together where many painters work, arbitrates the color schemes where several artists paint within eyeshot, and in general keeps the artists and their work in harmony. Garnsey was born in 1862, at Holmdel, New Jersey, and studied at Cooper Union and the Art Students' League. He is one of the few American mural painters who is also a competent ornamentalist. In this capacity and in coördinating the work of other decorators his services have been most valuable, quite apart from his own excellent mural designs. A characteristic interior of Garnsey's is a room in the Custom House at New York, decorated with views of seaports.

171 From Blum's mural painting *Moods of Music*, decoration for Mendelssohn Hall, New York; now in the Brooklyn Institute. © Curtis & Cameron

ROBERT FREDERICK BLUM, N.A.

Robert F. Blum's gracious talent was perhaps a little overweighted in the single task of mural painting which he did in a small studio under disadvantages. Under these conditions and with enthusiasm in 1895 Blum made for Mendelssohn Hall, now destroyed, a frieze of light and joyous figures symbolizing the moods of music. Its slightness fitted it for the unobtrusive decoration of a concert hall. A large sketch for it is preserved at Cincinnati. Nothing so alert and accomplished had been done in American decoration up to that time, and since then only Robert Reid and Max Bohm have recaptured a similar rapture. (See also Nos. 223, 441, 515–16.)

JOHN SINGER SARGENT, N.A., R.A., N.I.A.L.

John S. Sargent's decorations for the Public Library in Boston extended over twenty years from 1896 and vary greatly in style. Possibly they reach their highest excellence in the wall here reproduced and the adjoining bay. The method, with much gilded relief, is derived from early Spanish painting, and is of the most scholarly sort. But the splendor of color and energy of expression are emphatically Sargent's own. I think a trained taste will prefer this work to the stately and much admired row of prophets painted before 1896 at the other end of the hall. These figures are individually impressive but the whole row has little decorative accent. (See also Nos. 211–12, 225–27.)

172 From Sargent's mural painting *Dogma of the Redemption* in the Boston Public Library. © Curtis & Cameron

173 From the mural painting *Apollo and the Muses* in the Museum of Fine Arts, Boston. © By the Museum

SARGENT'S PANELS FOR THE BOSTON MUSEUM

For the lofty and bright spaces of a museum rotunda, Sargent abandoned the saturated color of the decorations in the Library, employing blond tones with pale blue as dominant, reinforcing the panels with sculpture in low relief. The decoration, while surprisingly conventional for its author, is restful and fitting for its place. It was executed with amazing rapidity in 1921–22. In all the decorative work of Sargent we find scholarship and deliberation rather than the geniality and ease of the born mural painter. His intelligence seems almost but not quite as valuable as the genius of men like La Farge, Vedder or Simmons.

FRANK VINCENT DU MOND, N.A., S.A.A.

Many of our best mural painters have first served their day as illustrators, and it seems to be an excellent training for the greater task. One might have felt in the illustrations of Frank V. Du Mond thirty years ago a certain largeness of design that predicted the future mural painter. His vein has been that of recent history as in the panel which has been chosen for reproduction. Du Mond was born at Rochester, New York, in 1865. His masters were Boulanger, Lefebvre and Constant at Paris. After notable success as illustrator and figure painter, he turned to mural painting.

174 From the mural painting *Departure of the Pioneers* in the Public Library, San Francisco

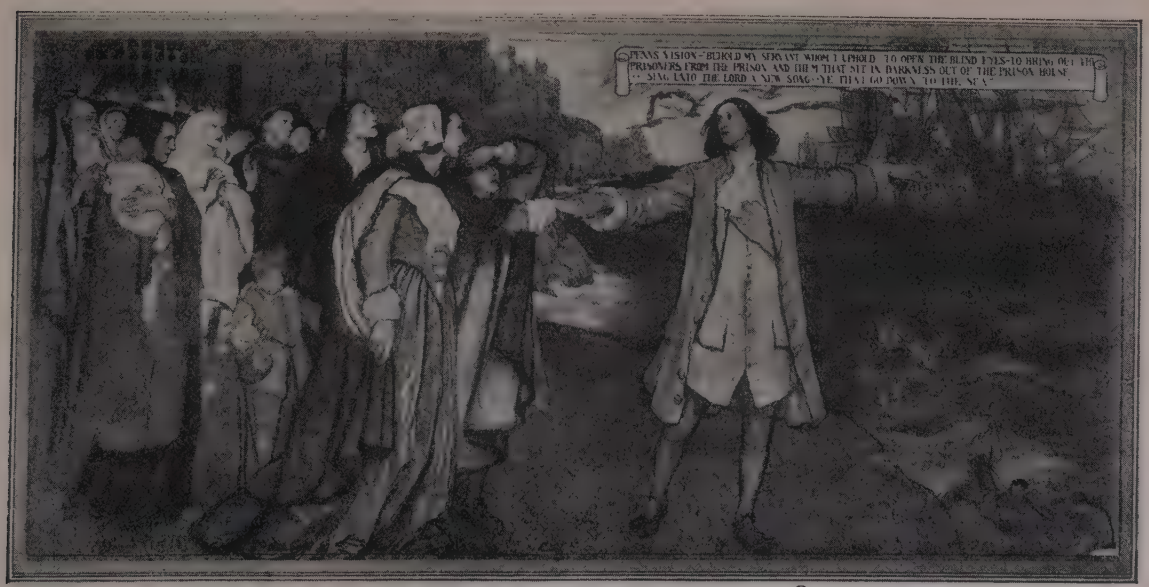
MAX BOHM, N.A.

A KEEN sense of rhythm is one of the most precious qualifications for a mural painter. It is that which so well sustains the rather slender talent of Robert Reid. Max Bohm had it and he also had vitality. In his decorations actuality and idealism graze each other delightfully. Bohm was born at Cleveland, Ohio, in 1868 and died at Provincetown, Massachusetts, in 1923. He was soundly trained by masters who left little trace upon his style — Laurens, Guillemet and Constant at Paris. He was a figure and mural painter of great decorative skill with a rare zest and vitality of mood, and his death at the moment when his gift was reaching its best was a sore loss to our mural painting.

175 From the mural painting in the music room of the Longyear house, Brookline, Mass.

VIOLET OAKLEY, A.N.A.

To a care for historic accuracy and narrative emphasis — qualities proper to a disciple of Howard Pyle — Violet Oakley adds a spiritual intensity quite her own. She was born in 1874 at New York, studied at the Art Students' League and at the Pennsylvania Academy under Howard Pyle and Cecelia Beaux, finishing her training at Paris with Aman-Jean, Collin and Lazar. She is an illustrator and mural decorator in a romantic and colorful style with themes preferably symbolical or religious. Among her many mural paintings is a great series devoted to spiritual liberty in the capitol at Harrisburg, Pennsylvania (our illustration is drawn therefrom), and an *Ascension* in the Church of All Angels, New York. (See also Vol. I, Chapter XII, Nos. 518–20, 521–22).


PENN'S VISION – BEHOLD MY SERVANT WHOM I UPHOLD TO OPEN THE BLIND EYES TO BRING OUT THE
PRISONERS FROM THE PRISON AND THEM THAT SIT IN DARKNESS OUT OF THE PRISON HOUSE
SING UNTO THE LORD A NEW SONG YE THAT GO DOWN TO THE SEA

176 From the mural painting *Penn's Vision* in the state capitol, Harrisburg, Pa. © Curtis & Cameron

177 From the mural painting *The Great Wall of China* in the Burnham Library of Architecture, Art Institute of Chicago

FREDERIC CLAY BARTLETT, R.A. (Munich)

The spectacle of work and the city view have been occasionally used as themes for mural decorations, if only as an escape from a too pervasive idyllism and symbolism. Frederic Clay Bartlett, who was born at Chicago in 1873, has practiced this contemporary mode with energy of vision reinforced by a fine sense of color. Our illustration is characteristic of his qualities. Bartlett was a pupil of Gysis at Munich, and of Collin, Aman-Jean and Whistler at Paris. He commands an extraordinary force of light and color which he earlier employed in Oriental scenes and now employs in mural painting. His is a robust talent somewhat akin to Brangwyn's.

ARTHUR B. DAVIES

In approaching the highly imaginative painter Arthur B. Davies by way of his mural painting we reverse his development, for his decoration shows strong traces of Cubism. That need frighten no one away, since he handles the new formulas with tact, as accessories to his more familiar sort of idealistic designs. Davies was born in 1862 at Utica, New York, where he was a pupil of Dwight Williams, but he is chiefly self-educated. The enigmatic and fascinating figures of this unique decoration of 1915 all seem to be awaiting music. The color is lovely, based on tawny browns and blues. The devices of Cubism are used in the background where the tilting geometrical planes suggest space without defining any recognizable place, and for the small room in which the panel stands this indeterminate space is probably more decoratively appropriate than any literal representation of large spaces could have been. (See also Nos. 253–56, 457, 466.)

178 From the mural painting for a private music room in New York

179 From Winter's mural painting *Sebastian Cabot's Ship* in the Cunard Building, New York. © Twenty-five Broadway Corporation

EZRA AUGUSTUS WINTER, A.N.A.

THERE would be a whole chapter to write, did space permit, on mural decoration in commercial buildings and the like. Here the proverbially soulless corporation has often been an enlightened patron, showing confidence in the young painter. Thus Van Ingen got his first substantial commission from the Edison Company, Fred Dana Marsh did his murals of iron-workers for the Engineers' Club, New York (see Vol. V, Nos. 748, 750), and Ezra Winter came back from his years in the Roman Academy to find the Cunard Company willing to put their new offices at his disposal. The somewhat nervous and archaic emphasis of our illustration may be regarded by some as an affectation. It seems, however, a method very suitable to capture attention in a crowded and busy room, and hence quite justified. Winter was born at Manistee, Michigan, in 1886, received his early training at the Chicago Art Institute, and held a Fellowship in the American Academy at Rome. His is a very intelligent and decorative art the ultimate direction of which has not yet been revealed.

BARRY FAULKNER

ANOTHER Fellow of the American Academy at Rome has received his chance at decoration in the Eastman Theater, at Rochester, New York. Faulkner adds to the technical competence which his serious training assures a touch of humor. The quality is rare among mural painters. Faulkner was born at Keene, New Hampshire, in 1881. Very young he studied with two great painters who were almost his neighbors, Abbott H. Thayer and George de Forest Brush. Later he won his fellowship in the American Academy at Rome. His able work reveals that tendency toward neoclassicism of an archaistic sort, more noticeable yet in the sculptor, Paul Manship, which seems the present tendency among our artists from the American Academy at Rome.

180 From Faulkner's mural painting *Dramatic Music* in the Eastman Theater, Rochester, N. Y.

181 From Vedder's mosaic panel *Minerva* in the Library of Congress, Washington

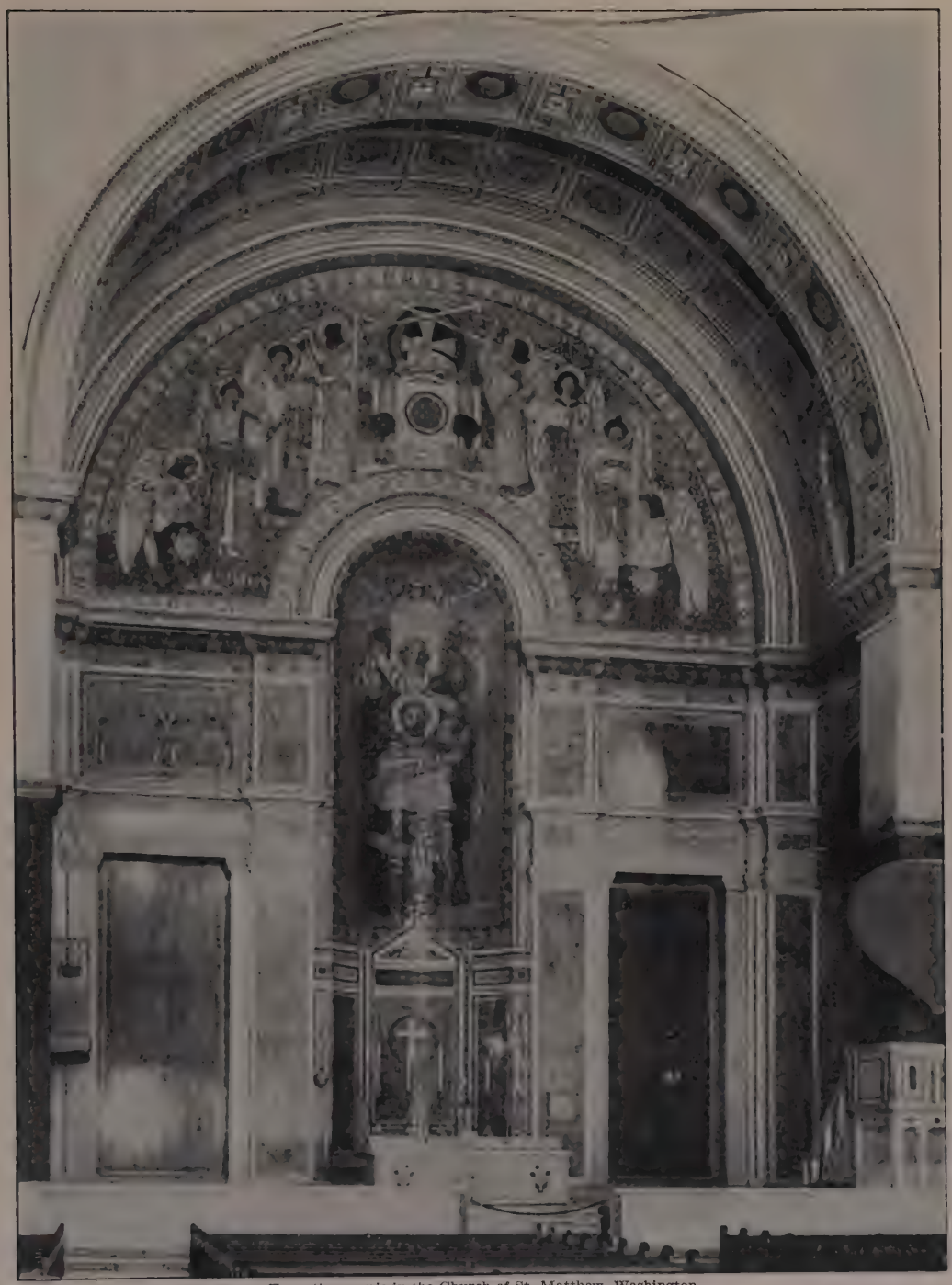
ELIHU VEDDER, N.A., S.A.A., N.I.A.L.

Mosaic is of course only a specialized form of mural painting, with the substantial difference that the artist does not lay the colored cubes himself. But no more does the busy and successful mural painter lay the paint himself. Accordingly we find that several of the artists whose decorations we have already studied have been asked to make designs for the more enduring material. Elihu Vedder, as a universal craftsman, naturally took a hand at mosaic, a style for which his precise and linear method was well suited. His *Minerva*, in his own jocose words, is "neither the best nor the worst thing in the world," but it has dignity and decorative fitness. (See also Nos. 87, 158, 495, 507.)

KENYON COX, N.A., S.A.A.

Kenyon Cox's design was positive enough to be translated into another medium. In the four colossal figures for the pendentives of George W. Post's fine dome at Madison, Wisconsin, Cox achieved a largeness of manner fitting the great spaces and reasonably though not with entire success got fine color out of the refractory cubes. Here it may be said that the modern mosaic worker often fails the artist. The cubes are too small and are too evenly laid, so that the surface, instead of being infinitely various and rich, is smooth and monotonous and glassy. Vedder once told the writer of his disappointment when the *Minerva* was unveiled. It is a too common experience. Unqualified appraisals of Cox's work are provocative. To the conservative tradition-monger it represents the finest draftsmanship of the age; to the subjective sensationalist it is, as properly, anathema. Renaissance critics comment on the unfortunate lapses into Michaelangelese. But his skill in the technique of mosaic portrayal is generally admitted. (See also Nos. 145, 160.)

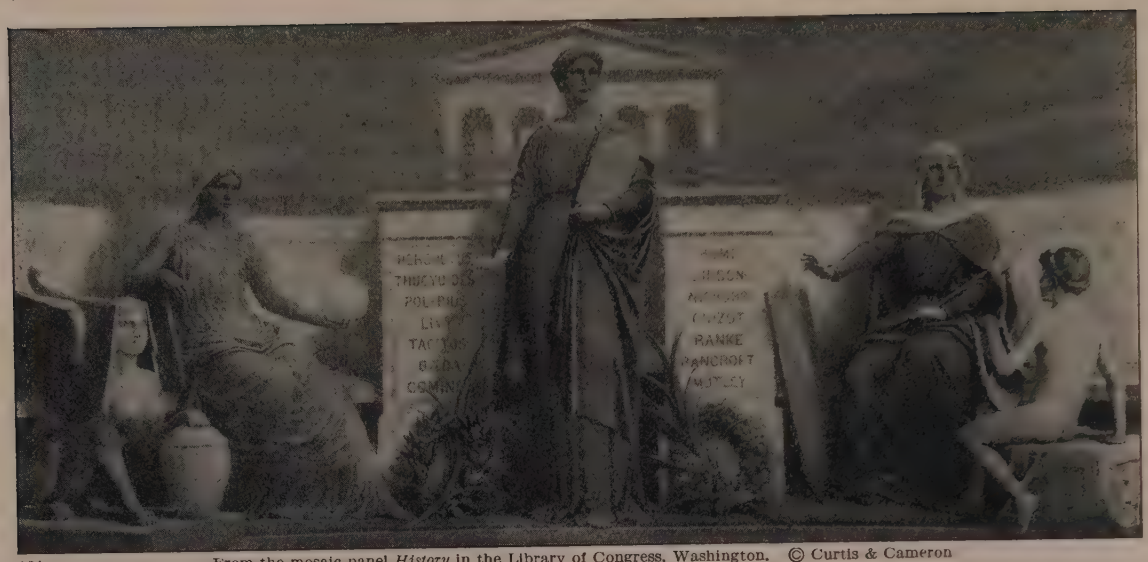
182 From Cox's mosaic pendentive *Liberty* in the Wisconsin state capitol, Madison



183 From the mosaic in the Church of St. Matthew, Washington

EDWIN HOWLAND BLASHFIELD, N.A., S.A.A., P.N.A., N.I.A.L.

Edwin H. Blashfield's versatility as a designer (see also No. 161) has naturally extended to other forms of mural decoration than painting. In this mosaic he shows his intelligent command of a now ill-understood medium. It is one of his maturest efforts; and if it inevitably lacks something of the unconscious grandeur of its Renaissance prototypes, it gives as resonant an echo of them as our age is able to make. In a success that would have spoiled many a man, the painter has lost none of his aspiration. It is interesting to note how readily the artist adopts that formality of style which is proper to a mosaic.



184 From the mosaic panel *History* in the Library of Congress, Washington. © Curtis & Cameron

FREDERICK DIELMAN, N.A., P.N.A., S.A.A.

Frederick Dielman was the first and only American painter of foreign birth to be made President of the National Academy. It was an honor which his personal sagacity and evenly maintained talent amply justified. Dielman was born in Hanover, Germany, in 1847. Brought in childhood to America, he returned for his training to Germany as a pupil of Diez at Munich. He began with genre pictures, often of classical subjects; and also did some illustration. Latterly he has been concerned with mural design and teaching. His somewhat severe style well suits the medium of mosaic in which he has probably worked more frequently than any other American painter.

185 From the tapestry *The Great Crusade*, in the George C. Booth Collection, Detroit Institute of Arts

ALBERT HERTER, S.A.A., A.N.A.

Tapestry-weaving is of course merely a kind of mural painting in colored threads, and hence properly finds its place here. That place is a modest one, for though much American tapestry is technically excellent it is mostly derivative from older designs. Albert Herter, however, has designed in a contemporary fashion. Born at New York in 1871, Herter became successively a pupil of Beckwith at the Art Students' League and of Laurens and Cormon at Paris; he early mastered the Beaux-Arts style and, tiring of it, turned to mural painting, and finally to general decoration and especially to tapestry design. Here he has skillfully adapted to modern uses the splendors of the late Gothic pictorial cloths. *The Great Crusade* is one of the fine bits of symbolism that have been inspired by the World War and reflects the long heritage of idealism behind America's entry.

JOHN LA FARGE, N.A., S.A.A.

STAINED-GLASS design is again, strictly speaking, only a highly specialized form of mural painting. It is conditioned by the translucent material and by the necessity of support by leads, which count in design as broad black lines. In general, the American tradition has been highly pictorial. We began with windows of this sort imported from England or Germany, and only gradually developed our own glass designers. Most of them have been painters. Among the many who have designed ably for glass, a book of this kind can consider only the most inventive and greatest. This is unquestionably John La Farge. When in the middle of the eighteen seventies he began to concern himself with glass, he was dissatisfied with its poor quality. Noticing the fine iridescence on a commercial soap dish, he experimented for glass of greater depth and variety. His researches were carried forward by an associate, Louis C. Tiffany. With these materials of unprecedented splendor La Farge designed many windows of a fully pictorial type. The gracious and bold design from the Buffalo church is characteristic. It is a translucent painting without the profusion of decoration which is traditional in stained glass. This manner has been widely emulated, but no stained glass designer has inherited La Farge's skill in handling this splendid but refractory medium. (See also Nos. 108–10, 152–54, 220–21, 496, 499.)

186 From the stained-glass *Resurrection Window* in Trinity Church, Buffalo

187 From the stained-glass *Peacock Window* in the Worcester Art Museum, Worcester, Mass.

JOHN LA FARGE'S *PEACOCK WINDOW*

NEAR the end of his life La Farge worked to eliminate the leads, cementing the pieces of glass invisibly. Two little windows of this sort, the *Peony Window* and the *Peacock Window*, are possibly the most colorful creations in the entire history of handicraft. For larger work the method was neither practicable nor advisable. At present, our designers for glass, realizing the difficulties of full pictorialism, are generally returning to the mediæval method of small figure composition in formal panels with much decoration. This method is safer, as more idiomatic to the material. But since the movement is retrospective and the many designers of rather equal merit, we have to note it passingly in general terms. John La Farge's invention, since no one has had the genius to follow it up, remains a unique contribution of America to the arts of design. It was a brilliant adaptation of the splendor of the Renaissance style in a more splendid material than even the Renaissance had provided.

188 From the painting *Still Life — Fish* in the Pennsylvania Academy of the Fine Arts, Philadelphia

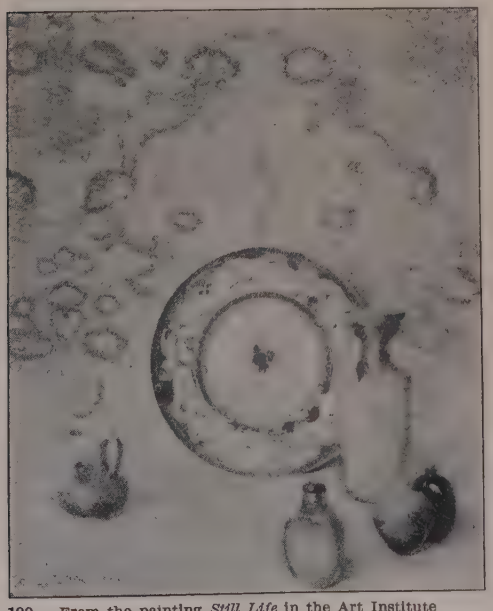
WILLIAM MERRITT CHASE, N.A., S.A.A., A.A.A.L.

William M. Chase's love of colors and textures and rare surfaces found its most joyous expression in his large picture of still life. His studio was always overfull of stuffs and metal work — properties for his interiors. The lustrous iridescence of great fish especially attracted him, and his painting of them was as consummate from the point of view of sheen and surface as it was deficient in inner gravity. Chase is the high type of pure technician, and thus is at his best when nothing but technique is at stake. (See also No. 150.)

MARIA OAKEY DEWING

The infusing of inanimate objects with the artist's mood is the final grace of a still-life painter. Mrs. Dewing, who was born in New York in 1845, has this quality in a high degree. She was a pupil of the National Academy school, and of La Farge and Courtois. She is a painter of flowers of extraordinary accuracy and sensitiveness, giving lovingly the details of the portraiture of flowers without loss of their softness and bloom. She is also an excellent portraitist and painter of gardens. One rarely finds such an alliance of talent as she and her husband, Thomas W. Dewing (No. 224), represent.

189 From the painting *Poppies and Mignonette* in the Freer Gallery of Art, Washington



190 From the painting *Still Life* in the Art Institute of Chicago

EMIL CARLSEN, N.A., S.A.A., N.I.A.L.

A similar quality of intimacy invests the still lifes of Emil Carlsen. He was born in 1835 at Copenhagen, Denmark, where he studied as an architect, and came to New York in 1872. He began as a still-life painter, combining with fine tone and texture great intimacy of feeling. Carlsen has lately cultivated with success landscape and marine painting. In general he is closely attached to the Luminist manner, but, like Twachtman, seeks his effects rather through subtlety of tone and manipulation of surface than through roughly broken color. (See also No. 203.)

191 From Gay's painting *The Commode* in the Art Institute of Chicago

WALTER GAY, S.N.B.A., N.I.A.L., OFFICER LÉGION D'HONNEUR DE FRANCE

Walter Gay's old-time French interiors represent a homesickness for a richer civilization akin to the mood of Henry James in fiction. Gay was born at Hingham, Massachusetts, in 1858 and was dutifully a pupil of Bonnat at Paris, but developed under the influence of the progressives. He has worked mostly in France, where he lives in an eighteenth-century chateau, a room of which is represented in the picture. He began with little genre pictures of rare sensitiveness, and finally specialized on French interiors of the seventeenth and eighteenth centuries, so many delicate evocations of the sophisticated grace of a day that is gone.

WILTON LOCKWOOD, N.A.

Wilton Lockwood, who was born at Wilton, Connecticut, in 1861 and died in 1914 at Boston, was a pupil of John La Farge and studied in Paris. He was chiefly a portraitist in the low tonalities of Whistler which he thoughtfully adapted to his own use. Lockwood's meditative and penetrating spirit refreshed itself in such occasional studies as this which evoke the very tenderness and coolness of flowers. It is an art of reticence, but also of a very precise and selective suggestion. (See also No. 242.)

192 From Lockwood's painting *Peonies* in the Metropolitan Museum of Art, New York

193 From the painting *The Silver Screen* in the Phillips Memorial Gallery, Washington

FRANK WESTON BENSON, N.A., N.I.A.L.

While all of Frank W. Benson's work reveals a joy of life, he is chiefly a technician. Born at Salem, Massachusetts, in 1862, he was a pupil of the Boston Museum school and of Boulanger and Lefebvre at Paris. He is an excellent painter of portraits and groups in outdoor conditions, employing skillfully the broken color of the Impressionists. He is a sturdy draftsman and a fine etcher. After achieving success in interiors and portraits in the open air, Benson has turned to etching and still life. Here his fine eye and accomplished technique achieve such marvels of brilliancy as the present picture. (See also Nos. 240, 451.)

194 From the painting *An Offering to Buddha* in the possession of M. Parish Watson, New York

HENRY GOLDEN DEARTH, N.A., S.A.A.

Henry Golden Dearth imposed upon the general humble themes of still life a strangeness not without monumentality. He was born in 1864 at Bristol, Rhode Island, and died at New York. A pupil of the École des Beaux-Arts and of Aimée Morot at Paris, he first painted French landscape in low but luminous tonalities, with great richness of mood. In his later years, Dearth forsook his gray-brown tonalities, adopted the sharpest colors and built up a fastidious artificial world in which the rich properties of his studio combined with the figure — both in terms of still life. These exotic compositions are of impressively decorative effect with the most novel and delightful audacities of color. (See also No. 206.)

HOWARD GARDINER CUSHING, A.N.A., S.A.A.

HOWARD GARDINER CUSHING represents an uncompromising æstheticism akin to Dearth's. No contemporary carried further the research of the decorative. He was born at Boston in 1869, and died in 1916; studied with Laurens, Constant and Doucet at Paris. Cushing made a few flower studies based somewhat on Japanese arrangements in which his fastidious taste is quite at its best. He was more widely known for his portraiture which had an exotic and very decorative quality of great charm. His fantastic vein also occasionally expresses itself in informal mural decoration. (See also No. 274.)

195 From the painting *Flower Piece* in the possession of Mrs. W. K. Vanderbilt, New York

HENRY GEORGE KELLER

HENRY G. KELLER, renouncing the somber and rich tones usual with still-life painters, has sought the keen resonance of color which the Modernists first explored. Keller was born at Cleveland, Ohio, in 1870. He was a pupil of Bergman at Düsseldorf; of Baische at Karlsruhe; and of Zügel at Munich. Keller is a very experimental artist, working in landscape toward abstract pattern (but always preserving recognizability), and lately developing in still life extraordinary force of color and felicity of composition. He is also an accomplished painter of animals and a successful teacher.

196 From the painting *October Fruits* in the possession of R. Pierce, Akron, Ohio

CHAPTER XIV

LUMINISM AND ITS SEQUELS IN AMERICA, 1890

AFTER the Franco-Prussian War, two talented young Frenchmen, Camille Pisarro and Claude Monet, thoroughly restudied the art of landscape. They noted that most landscapes of the past were painted on a far lower scale than that of nature, using sharp contrasts of light and dark to obtain luminosity — studio devices which nature herself never employs. They also observed that full sunlight had not been successfully painted. Turner, whom they had studied in London, had come nearest to it, as they thought, because he rejected the darker colors and built his luminous canvases on white and the primary colors, using the so-called prismatic palette. They also advocated a new attitude for the artist. His rôle was no longer to be one of active interpretation but of passive observation. He was to clear his mind of memories and prepossessions and let the scene come to him. Such momentary, intense observation is of the essence of Impressionism, every time being the only time, and the innocence of the eye being the main thing. Such seeing opened new beauties of color and light, and forbade the old artificial beauties of traditional landscape painting.

Since the basis was the isolated impression, the picture, no longer executed in the studio but in the face of nature, must be completed before the impression fades, say in a few hours. The light changes rapidly, and therewith the impression. To keep on painting when the impression has shifted is to mix several pictures on one canvas. The subject is no longer the topographical forms but the light, one might even say the time of day. Repeatedly Monet insisted that he painted not forms but the colored atmosphere that lay between them and himself. The forms, then, became indifferent. Monet paints twenty Hay Stacks, Sea Cliffs, Cathedral Fronts, Rows of Poplars, Lily Pools, there being always a new picture when the clouds pass or the sun shifts a few degrees. At an early exhibition he called one of his pictures *Impression, Soleil Couchant*, and the term Impressionism sprung to the lips of hostile critics as a slogan of abuse. The Impressionists adopted it gallantly, and fought their way to recognition under it, winning their fight about 1880. Evidently Luminism would be the more accurate name, as indicating their subject matter, light, and the means they employed to obtain it. The ideal of capturing momentary, beautiful effects of light has engrossed so many excellent modern artists that it may seem pedantry to emphasize its limitations. But evidently the dogma of the single isolated impression logically reduces the artist to a series of theoretically unrelated states of observation and execution, and deprives the work of art of everything that memory means to the individual artist, and tradition, which is merely the memory of the race, means to the work of art. In short, the program was anti-intellectual, and its complete realization would have resulted in wholly banishing mind from art, except in so far as something, a modicum of mind, is implied in any state of seeing and doing.

This implication of the Luminist theory was not soon perceived, in fact is still imper-

fectly understood, and early criticism hardened rather against the new and startling technique. It seemed to consist of rough blotches of bright paint confusedly applied, and the pictures were regarded as shameless daubs. As a matter of fact, the new technique was entirely logical and very thoughtful. Given the necessity of rapid execution, the old successive overpaintings became impossible. The method must be summary and direct, a few hours to a picture. Then, if high degrees of light must be suggested, a new method must be found, for pigment is always much darker than the respective colored light. Here the Impressionist drew upon the recent experiments of Chevreul and Rood. These physicists had discovered that a hue produced by many broken colors mixed at the right distance by the eye was far more luminous than the same color mixed on the palette. For example a coarse stipple of blue and yellow on the canvas emits more light than the brightest green in the tubes. On such facts the Impressionists based their new technique, rejecting black, which never occurs in nature, using the primary colors, red, blue, yellow or their near affinities, in skillful weavings of strokes and dots, building the picture solely in colored planes, which, without contours or sharply defined edges, suggested the place, distance and general quality of the objects in the picture. Such was the early procedure of the Impressionist until it was refined in a more scientific sense by their successors of the 'nineties, Bonnard, Seurat and Signac. It did well its work of producing vivid coruscation, and it has engrossed the imagination of the more progressive artists ever since that time.

As regards landscape, it had the advantage of greater truthfulness to general effect and of making possible registrations of full sunlight with which the older painting had been unable or had not cared to cope. It had the disadvantage of largely sacrificing suggestion of form and mass to suggestion of illumination, and of rejecting all procedures which are based on tradition, memory and second thought. Yet, all in all, it had a most reinvigorating effect on landscape painting, and the Americans who took up the method measurably avoided its excesses.

In figure painting, though it produced the most novel and brilliant canvases, its advantage was less apparent. The figure became merely a casual reflector of light, an impersonal apparition; beauty of form was much broken up and effaced for a hardly compensating play of iridescent color. The light, as Fromentin had said of Rembrandt, became "the principal personage of the picture," not always to the picture's advantage. The nude in the open air grew tediously staple. For evidently the peculiar beauty of the nude may be better sensed in the fixed and artificial light of the studio. Upon portraiture the effect of the new Luminism was frankly deplorable. You cannot give the sense of a personality under distracting and accidental effects of light, you can at best give a casual and unstudied guess at the personality. Such has never been the practice of great portraitists, and the best of our time have either kept to the traditional methods, or have merely used the new palette decoratively.

Luminism came tardily to America against bitter opposition. Theodore Robinson was the pioneer. After the usual training at the Beaux-Arts, he sought Monet, and in the late 'eighties painted excellent pictures in the new technique. He was a good figure painter, and declined to make the complete sacrifice of contour and mass which the unrelenting theory of his master demanded. Robinson's endeavor to reform the old manner cautiously in the light of the new color was generally followed by the American

Impressionists. The year of his death, 1896, saw the award of prizes to Childe Hassam and Edward Redfield for pictures of Luminist intent. They have remained the leaders of the movement in America, Hassam, more delicate and experimental, searching the nuances of the figure in indoor and outdoor illumination, doing iridescent seas and cliffs, knocking off wonderful water colors and pastels, at times returning to his first theme, the whirl and hue of festive New York; Redfield, sticking more resolutely and robustly to the business of suggesting the scenery of his own Delaware valley. The two represent respectively what may be called the tender and the tough side of Luminism among us, and scores of able painters have enrolled themselves under one banner or the other. The work of such men as Elmer Schofield, Cullen Yates, and Gardner Symons is the wholesome staple of our exhibitions, its general rightness suffering perhaps from a shade of monotony.

More important than the three pioneers of Luminism is John H. Twachtman. He approached the innovation still more cautiously, ignored the prismatic palette and all stereotyped stippling formulas, seeking rather a delicate registration of values of light that should leave the form, substance and linear composition intact. His pictures are the last refinement, not so much of the new method as of the new principle. He creates his world with infinitesimal differences of high tones, yet leaves it firm, precise and austerely impressive. The picture that at first sight seems merely a whisper actually carries farther and grips longer than those pictures which are intentionally a shout. As a teacher — for neglect drove him to that bread-winning expedient — Twachtman imposed beneficially his own strong and lucid refinement upon many pupils. Emil Carlsen, Charles Woodbury and many others have made an adjustment with Impressionism similar to Twachtman's, and such young men as Dougherty and the Beals have sought the spirit of Luminism, without wholly sacrificing thereto the older values, or adopting its pet recipes. The future of American landscape is probably along these lines of discreet assimilation rather than with the orthodox Impressionists, unless indeed we are to be swept into new channels as yet dubious and uncharted.

The final ultra-scientific development of Luminism in the work of Seurat, Cross, and Signac was generally ignored here, and on the whole for good reasons. American landscape painters have generally approached these innovations with practical intent; less to find new principles than to try better procedures. Thus the general acceptance of Luminist methods has not really impaired the essentially national character of our landscape school. On the contrary Luminism has given new resources to an objective tendency already firmly established.

Aside from the direct influence of Luminism, its indirect effects on the older artists have generally been beneficial. Martin and Inness in their latest manner here showed the way. Luminism has required of the older men a restudy of consecrated conventions, has set before them the delight of finer notations of color-values considered as relations of light, has provided them with new technical resources, has offered a novel, bright color-scale with its own decorative possibilities. So most of the progressive painters of our generation have taken counsel of Impressionism even where they have not accepted it wholesale, and they have not failed to receive the benefit which ever comes to art from any sane and fine adventure in naturalism.

THEODORE ROBINSON, S.A.A.

It was perhaps fortunate that our pioneer Impressionist, Theodore Robinson, while grasping the principle intelligently, declined to adopt the more radical and questionable procedures of the new school. Robinson was born in 1852 at Irasburg, Vermont, and died in 1896 at New York City. Like most of the ambitious young painters of the 'seventies, he sought Carolus and Gérôme at Paris, but unlike the rest he promptly grasped the meaning of the new Impressionist movement and attached himself to its leader, Claude Monet. He became an excellent painter of landscape and the figure in the open air, and a skillful creator of effects of sunlight, but he was taken away before his art was fully grown. His position as a pioneer of Luminism in America is assured; indeed his compromise with the more extreme procedures of the Impressionists became standard for the American progressive school.

197 From the painting *La Vachère* in the National Gallery of Art, Washington

JOHN HENRY TWACHTMAN, S.A.A.

John H. Twachtman again adopted the spirit of the new Luminism, but worked out his own personal methods. He was born at Cincinnati in 1853, and died at Gloucester, Massachusetts, in 1902. A pupil of Duveneck, at Cincinnati, of Loefftz at Munich and of Boulanger and Lefebvre at Paris, Twachtman soon renounced these academic beginnings and adopted the pale tonalities of the new Luminist school, whose formulas he employed with fastidious delicacy, but without sacrifice of strength. He was perhaps the ablest landscapist in the Impressionist following that America has produced, being equally happy in snow scenes, marines, cataracts, and harbor views. His art had the firm basis of an impeccable draftsman, which is most apparent in his sketches and etchings. (See No. 439.)

198 From the painting *Summer* in the Phillips Memorial Gallery, Washington

199 From the painting *Wild Cherry Tree* in the Buffalo Fine Arts Academy, Buffalo, N. Y.

TWACHTMAN'S SUBTLETY

Twachtman's precise and exquisite handling of those tones which give distance and atmosphere is best illustrated in such pictures as this little masterpiece which also embodies his always original and striking ideas of composition. The balance of tones is so subtle as to approach a vanishing point, and his pictures were regarded as empty and meaningless by many of his contemporaries. But such work as this eventually trains the public eye, and to-day Twachtman's position as one of our finest landscapists is soundly assured. Even his slightest sketches have rare distinction and are preferred by many to his finished pictures. For in them he has, by eliminating every unessential detail, perfected his theory of concentrated composition.

JULIAN ALDEN WEIR, N.A., P.N.A.

J. Alden Weir used the new resources of the Luminists as a means of reinforcing his strong native Americanism. He rejected the prismatic palette, and it is only his handling that betrays his relations to the new French school. He was born at New York in 1852 and died there in 1919. A pupil of his father, Robert W. Weir, and of Gérôme at Paris, Weir became an excellent figure painter in the Beaux-Arts style. Soon he renounced this uncongenial manner and ranged himself with the Luminists by reason of his concern with lighting and atmosphere. He preferred silvery tones and overcast skies to the blare of full sunlight. His thoughtful and delicate spirit evoked a blithe yet restrained poetry from our commonest American scenes. One feels in his pictures a quietly ardent love of the native soil and at times a strong sense of the idyllic, in his plowed lands and plowmen. (See also Nos. 237, 440.)

200 From the painting *Upland Pasture* in the National Gallery of Art, Washington

WILLARD LEROY METCALF, N.I.A.L.

In general point of view Willard L. Metcalf never departed much from our native landscape school, but since he practiced skillfully the new simplifications and carried very far the science of color as values of distance his place is with the new school after all. Metcalf was born at Lowell, Massachusetts, in 1858 and died at New York in 1924. He was a pupil of the Boston Museum school, and of Boulanger and Lefebvre at Paris. But it was chiefly his own studies that made him a landscapist of rare precision and delicacy, seeking, like the Impressionists, exact notation of outdoor light but without accepting their formulas. He observes in the face of nature in New England an objective rectitude which, in virtue of scrupulously fine vision, attains a sober sort of poetry. There were greater artists, but there was no more accurate eye in America in his time.

201 From the painting *Unfolding Buds* in the Detroit Institute of Art.
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THOMAS ALEXANDER HARRISON, N.A., S.A.A., N.I.A.L.

Alexander Harrison may stand for many able American painters who have completely capitulated to a foreign manner. He was born at Philadelphia in 1853 and became a pupil there of the Pennsylvania Academy. Later he studied with Bastien-Lepage and Gérôme at Paris. Harrison is a most skillful painter of landscapes, marines and the nude in the open air, a delicate colorist attaining his iridescence without using the roughly broken color of the Impressionists. He has received many foreign honors and is one of our most distinguished expatriates.

202 From the painting *Le Grand Miroir* in the Wilstach Gallery, Pennsylvania Museum, Philadelphia

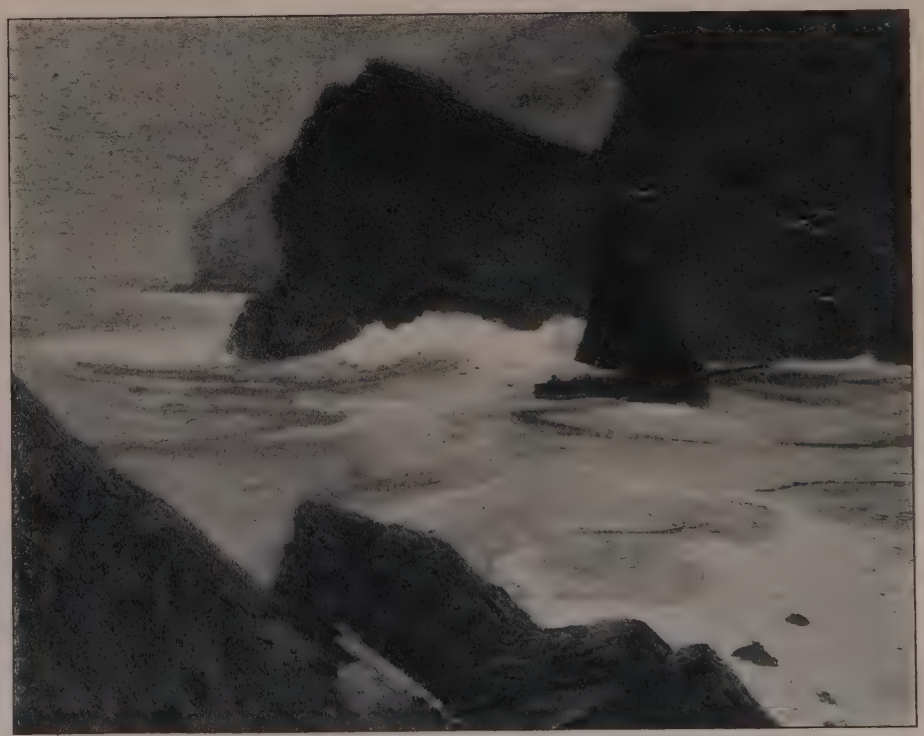
203 From the painting *The Lazy Sea* in the Brooklyn Museum, Brooklyn

EMIL CARLSEN, N.A., S.A.A., N.I.A.L.

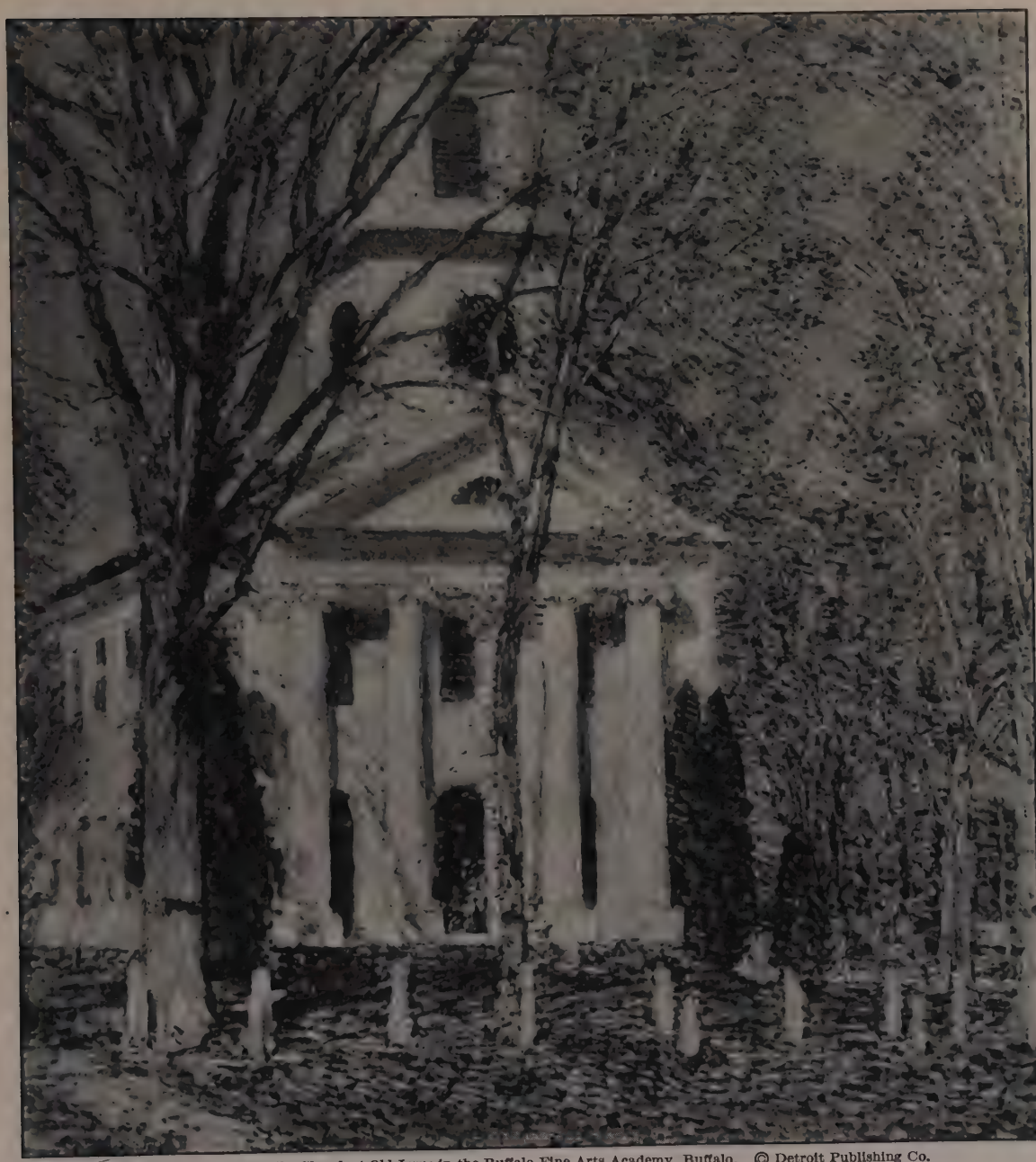
EMIL CARLSEN'S patient and thorough development has led him from still life (No. 190) to landscape and marine painting, in both of which he commands at once a certain delicacy and largeness of vision. Carlsen is a sensitive interpreter of sea and landscape, keeping the tone very high with slight contrasts, and with a fine sense for the movement of clouds and water. In the frankness and directness that underlie the refinement of his art he is true to his Scandinavian origins. His qualities too are affine to those of our American realism.

HENRY BAYLEY SNELL, N.A., S.A.A.

SOMETHING of English open-heartedness and objectivity as regards landscape remains in the art of Henry B. Snell, although he received his training and has made his career in America. Born at Richmond, England, in 1858, he came early to the United States and was a pupil of the Art Students' League. He is an accomplished marine painter in oils and water color with fine gifts of observation and great probity of execution. Aside from his painting he has been constantly a teacher with a gift of respecting and developing the individuality of his students. His is an art of fine understanding, moderated rather than assertive.



204 From the painting *Entrance to the Harbor of Polperro* in the Worcester Art Museum, Worcester, Mass.



205 From the painting *The Church at Old Lyme* in the Buffalo Fine Arts Academy, Buffalo. © Detroit Publishing Co.

CHILDE HASSAM, N.A., N.I.A.L.

When one speaks of Luminism in America one thinks, if well informed, of the painting of Childe Hassam, for Hassam has more faithfully assimilated both the spirit and the technical procedures of Impressionism than any other American painter. Nevertheless, his work has kept an entirely native quality. Hassam was born at Boston in 1859 and studied at Paris with Boulanger and Lefebvre. He began as an illustrator, genre painter and water colorist, giving valuable records of New York in the 'eighties and 'nineties. Finally, he turned to landscape painting in the manner of the French Impressionists, and has made himself the most prominent practitioner in this style in America. He paints also the figure out of doors and in, always subordinating it to the luministic effect desired. His sense of color relations as registering distance and atmospheric density is the finest. The limitation of his great talent is on the side of invention and meaning. Among his favorite sketching grounds have been Gloucester, the Isle of Shoals, Cos Cob, Connecticut, and Easthampton, Long Island.

206 From the painting *Golden Sunset* in the Brooklyn Museum, Brooklyn

HENRY GOLDEN DEARTH, N.A., S.A.A.

Henry Golden Dearth's always lyrical and fantastic vein prevented him from going the whole way of scientific experimentation with the Impressionists, but he learned much from them. The *Golden Sunset* is a fine example of those French landscapes in low tones which Dearth produced for many years with unfailing skill and imagination. The method is transitional between the older dark manner and the new Impressionism. Intimacy is the note. It has evident affiliations with the work of such transitional French painters as Cazin, but is richer in mood. Dearth passed in his late years into a purely æsthetic and esoteric phase which has been treated under still life (No. 194).

207 From the painting *Morea Moon* in the Milch Galleries, New York

WILLIAM RITSCHEL, N.A.

William Ritschel again has shared the modern preoccupation with specific effects of illumination without accepting the Luminist palette and handling, caring too much for the expression of mood to accept quasi-scientific limitations. He was born in 1864, at Nuremberg, Germany, and was a pupil of Kaulbach and Raupp at Munich. Ritschel came to America in 1895 already a well-trained artist. As a marine painter, he conveys both the power of the sea and the brilliant delicacy of its illumination, with a sense of its mystery.

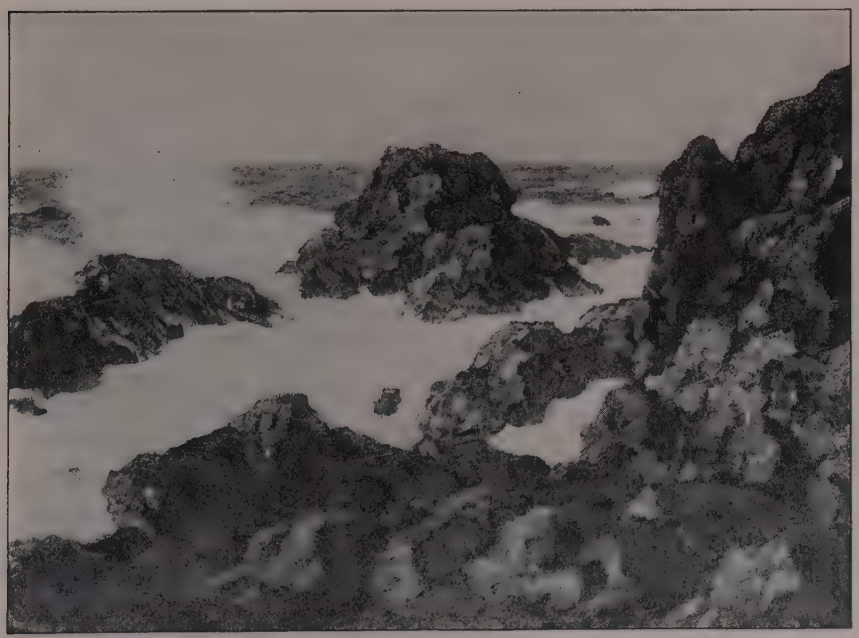
EDWARD WILLIS REDFIELD, S.A.A., N.I.A.L.

EDWARD W. REDFIELD, who was born at Bridgeville, Delaware, in 1868, is perhaps the typical examplar of "bright painting" in America, seeking the coruscation of the French Impressionists without making their sacrifice of form. Redfield studied at the Pennsylvania Academy and at Paris with Bouguereau and Robert-Fleury. As a landscapist he accepts the blond palette of the Impressionists without adopting their formulas. His pictures are so many big and vigorous sketches in the face of nature. His art, with a certain wholesome obviousness, catches also something of the pathos of old cultivated sites neglected and being reclaimed by nature. Redfield's technical point of view is shared by many able landscape painters, such as W. E. Schofield, Cullen Yates, George Gardner Symons and others whom strict limitations of space unfortunately relegate to a bare mention.

208 From the painting *Snowdrifts* in the Rhode Island School of Design, Providence

PAUL DOUGHERTY, N.A., S.A.A., N.I.A.L.

SUPERFICIALLY Paul Dougherty might be included in this group but his richer and more subjective coloring and his decorative sense give him a place apart. He was born in 1877, at Brooklyn, New York, and studied independently at Paris, London, Florence, Venice and Munich. As a painter of marines and landscapes he reveals both a fine command of decorative arrangement and an extraordinary vision of the light and motion of nature. He is an experimental spirit equally able in oil painting and in water colors, and is at present seeking the massive emphasis of the new constructionist school, with results as yet uncertain. In every phase he has the precious gift of energetic workmanship.



209 From the painting *Late Afternoon* in the Art Association of Indianapolis, Indiana

210 From the painting *Tohickon* in the National Gallery of Art, Washington

DANIEL GARBER, N.A.

AGAIN it is a keen and personal decorative sense that limits the naturalism of Daniel Garber. With a fine discretion, he seeks the scenes in nature that furnish the preferred arrangements of masses and hues. He was born at Manchester, Indiana, in 1880, and studied at the Academy of Cincinnati and Philadelphia. Garber paints the landscape of the middle Delaware valley with a keen sense of pattern and unity, working the color toward a preferred tonality of terra cotta and pale blue. Within this convention, he is a close student of the facts of illumination, which he also transmutes skillfully in occasional interiors with figures. None of our landscapists, perhaps, has caught so completely the very quiver of sultry weather.

JOHN SINGER SARGENT, N.A., R.A., N.I.A.L.

SATED and somewhat bored by his triumph in fashionable portraiture, John Sargent (Nos. 225–27) about 1910 turned to outdoor sketching, and achieved both in oils and water colors notations of light and form of the most consummate virtuosity. No American painter has conveyed the actual look of things more faithfully, and the more bewildering the look of things was, as in this instance, the more ably Sargent painted it. What is lacking in this amazingly skillful work is anything like personal interpretation. It is more interesting to the painter than to the layman. (See also Nos. 172–73.)

211 From the painting *Marble Quarry at Carrara* in the Metropolitan Museum of Art, New York

A WATER COLOR BY SARGENT

SARGENT is never more ingratiating than when he drops the professional pose and pride and sketches his intimates in such water colors as this. It is masterly in the most unobtrusive fashion; the virtuoso has given way to the friend, and meaning, which is singularly and perhaps purposely absent from much of Sargent's brilliant painting, creeps refreshingly into the work.

DODGE MACKNIGHT

FEW American water colorists spread a more beautiful wash than Dodge MacKnight. It is this technical resourcefulness, the capacity to force slight means to yield elaborate effects that has given MacKnight a faithful following among connoisseurs. He was born at Providence, Rhode Island, in 1860, and was a pupil of Cormon in Paris. He is an extraordinarily brilliant water colorist, getting the maximum of luminosity out of the scantiest and most vivid strokes and washes. In his pyrotechnics there is a certain monotony of excellence. He has sketched widely, but the sense of place is singularly weak in his work. He is a capital type of the painter who is chiefly an executant. He is well represented in the Boston museums.

212 From Sargent's water color *In a Hayloft* in the Brooklyn Museum, Brooklyn

213 From the painting *Below Zero* in the possession of Denman W. Ross, Cambridge, Mass.

214 From the painting *Spring Night — Harlem River*, in the Phillips Memorial Gallery, Washington

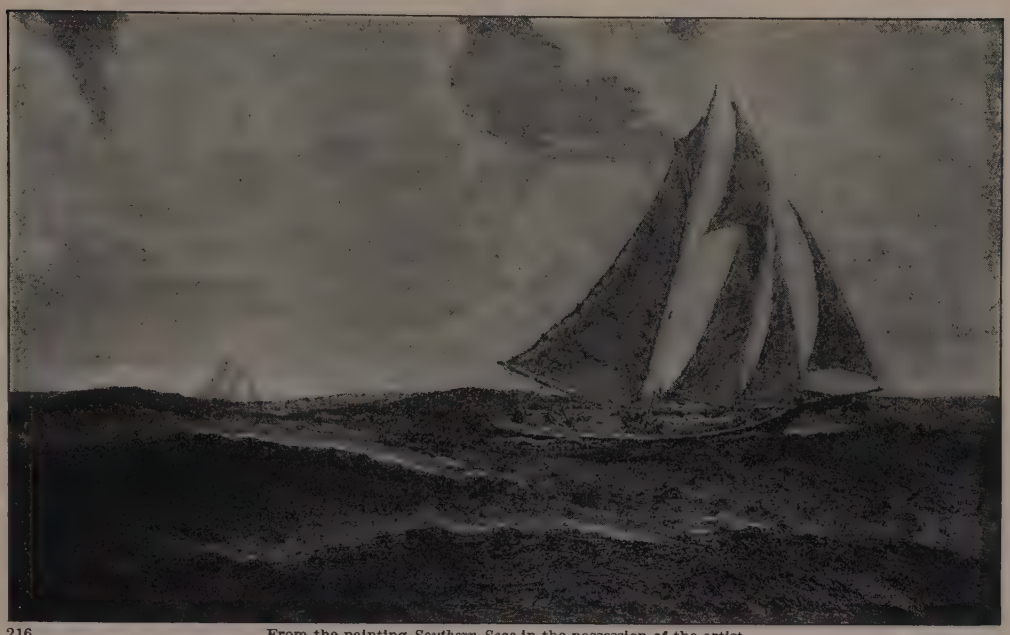
ERNEST LAWSON, N.A.

An admirable lyrical sense sustained by a sufficient grasp of actual appearances and an uncommon decorative tact have contributed to make Ernest Lawson justly the most esteemed of our younger painters of landscape. He was born in California in 1873, and spent several years in private study in France. His very personal gift in landscape expresses itself in gracious compositional patterns expressed in frank color. No one better conveys the freshness and joy of springtime; everything is pervaded with a sense of possible movement and of growth, and the color is of extraordinary lusciousness. It seems that if you squeezed a Lawson dew would drop from it.

215 From the painting *Vanishing Mist* in the Carnegie Institute, Pittsburgh

LAWSON IN MORE SIMPLE TENDENCY

In his more recent work Lawson sacrifices something of the blond lusciousness of his early pictures to more simple and massive construction. This is a transitional picture in which there is less emphasis on compositional pattern and more on mass and substance. Lawson's art is working in this direction, under the influence of Cézanne and his Modernist followers, and though this must entail some sacrifice of Lawson's earlier lyrical quality, doubtless his talent will find us compensations for the old beauties which we momentarily miss.



216 From the painting *Southern Seas* in the possession of the artist

REYNOLDS BEAL, A.N.A.

All the close observers of appearances found welcome resources in the bright palette of Impressionism. Nothing more of the movement than that appears in the work of Reynolds Beal, who, a yachtsman himself, paints the way of a ship on the sea in the spirit of a robust illustrator. Beal was born at New York in 1867 and followed the classes of Chase. He has made himself a powerful marine painter, chiefly in water colors, with a fine grasp of the energy of waves and the tossing of fishing craft. Perhaps only a sailor of small boats can appreciate the truthfulness of such a record as Beal's.

HAYLEY LEVER, A.N.A., R.B.A.

It is ships resting at moorings or along crumbling wharves that attract Hayley Lever. He was born at Adelaide, South Australia, in 1876, and studied in Paris, London and New York. He is a sensitive observer of fishing ports on both sides of the ocean, with a keen sense both for their movement and color and as well for their poetry. He balances with fine pictorial tact the interest of a seaport as a mere spectacle and as a place of human activities and habitation.

217 From the painting *Dawn* in the Corcoran Gallery of Art, Washington

218 From the painting *The Western Slope* in the possession of the artist

JONAS LIE, N.A.

Our artists of Scandinavian birth have very readily naturalized themselves, having a candid and objective outlook like that of our own painters. Among the best of them is Jonas Lie, who was born in Norway in 1880. A pupil of the National Academy and the Art Students' League, he made brilliant beginnings in landscape which he has continued intermittently. He has painted a series of scenes from the building of the Panama Canal. In his recent work, exemplified by the present picture, at all times an excellent colorist and an ingenious composer, he has struck a larger note.

GIFFORD BEAL, N.A.

One is always grateful to the joyous painter, and especially when he adds as well quick sympathy and technical refinement. This broadly suggests the mood of Gifford Beal, who was born in New York City in 1879. After study with Chase, Du Mond and Ranger, Beal became a painter of landscapes with figures and especially of crowds in sport and recreation. He is a dashing workman, an excellent colorist and skillful composer both in water colors and in oils. He has lately been working less for pattern and sketchiness and more for mass. His work has a brilliant sort of elegance and a nice balance between illustrative and decorative considerations. Few of our younger painters catch so accurately the picturesque evanescences of the American spectacle.

219 From the painting *The Puff of Smoke* in the Art Institute of Chicago

JOHN LA FARGE, N.A., S.A.A.

As we are approaching the application of Luministic methods to figure painting, we may profitably look backward thirty years to the Samoan water colors of John La Farge. In the late 'eighties, John La Farge with his friend Henry Adams made a yachting cruise in Polynesia, associating closely with the gentle barbarians and actually accepting membership in their tribes. La Farge's South Sea records in water colors are extraordinarily just and brilliant, with a true sense of the glamour of primitive life.

220 From the painting in water color *Aitutagata, the Hereditary Assassins of King Malietoa, Samoa,* in the possession of Mrs. H. L. Higginson, Boston

ANOTHER SOUTH SEA PICTURE BY LA FARGE

HERE is another of La Farge's just and vivid water colors of the picturesque customs of the Polynesian tribes. The imposition of his habitual elegance on these barbaric themes gives them a peculiar attractiveness. The suggestion of light, while keeping all the color at full saturation, is technically extraordinarily skillful. To place at the end of this chapter the water colors of John La Farge is to do violence to chronology. However, these remarkable paintings, like La Farge's still earlier landscapes (No. 108), actually anticipate much that was essential in Impressionism, and they also show the compatibility of the new color with the old tradition of painting. In short, these sketches so accurately denote the reasonable American compromise with radical Luminism, that they may serve as a *résumé* of the entire movement in the United States. It will be seen that the whole Luminist movement in landscape, though profoundly influenced technically from France, was in direct continuation of that national love of natural appearances which speaks in the verse of Bryant and Whittier and in the prose of Cooper, Irving and Thoreau. It will also be noted that the scientific preoccupation with appearances has tended somewhat to lessen the subjective and poetical attitude toward landscape which came down from Cole, through Church, to Homer D. Martin and George Inness.

221 From the painting in water color *Samoan Girls Dancing the Seated Dance* in the collection of W. S. Bigelow, Boston

CHAPTER XV

PORTRAIT AND FIGURE PAINTING, 1880–1895

THE quest of light naturally soon passed beyond the field of landscape. Indeed, the figure, whether under natural or artificial illumination, evidently offered a fascinating series of unsolved problems, which were attacked with energy. The fact that oddities of illumination actually tend to disintegrate the figure and to impair real portraiture we have already noted. Indeed, the best investigators of these appearances avoided the extreme roughness of Monet's early manner, and drew rather from the finer and more thoughtful methods of Manet, Renoir and Degas. To enumerate them would be tedious, and, since they are famous, unnecessary. Mary Cassatt and Sargent of the *Spanish Dancers* are among the earliest; so are Chase's exquisitely studied interiors, and Benson's and Tarbell's. Hassam's figures, indoors or out, are again distinguished items in the class. Alden Weir cared much for irradiation and made it a factor in intimacy and character. Wilton Lockwood handled with ability the dusky values of Whistler, and Dewing in his exquisite small figures mediates between the traditional manner and a pearliness which is of the new tendency. Evidently the quest has greatly extended the repertory of the painter, making possible what was impossible before. It has also facilitated that close study of men in crowds which is a rather new and promising preoccupation of our recent art.

Figure painting may be roughly classified by the look of the painted surface. It is either unified, rather smooth and urbane, or broken into sharp areas with a certain abruptness of effect. The first method is the traditional academic way, that of George de Forest Brush or Kenyon Cox. It gives not the actual or vivid aspect, but the way the figure looks in memory after repeated study. There is a large contribution of mind to the first observation. The second method rests on a quick and vivid notation of the essentials of the momentary aspect. No interpretation or contribution of mind is wanted. The aim is to convey the first impression with truthfulness and vigor. It is the method of Hals and Velasquez in their latest manner, of Chase and Sargent among us, and it was formulated for all modern painting by Edouard Manet, active in Paris from the 'fifties to the 'seventies. His simple and clear aim was to abstract from his observation everything that he merely knew, and to set down emphatically only that which he really saw. To this end he made a scientific analysis of his seeing. He found that the eye does not recognize an object by thoroughly exploring its surfaces, but rather by picking up certain essential areas of color, which are the great constructional planes of the object. Once these planes are grasped, the recognition must follow, and the whole process is instantaneous. The science of optics would have no quarrel with this view.

This view cast a new light on the task of the realistic painter. His duty is simply to find the planes and to apply similar colored areas, *taches*, as Manet called them, to the

canvas. The sharp and vivid emphasis of his pictures shocked sensitive spirits but commended his theory to vigorous painters. It will be seen that in standing on the momentary observation, and largely eliminating memory and mind, he was an Impressionist a generation before the word was coined. But he was not a Luminist in the narrow sense, caring only in his last years for accurate notation of the intricacies of natural color and light, liking the arranged light of his studio as well as that of the unmediated sun, using black freely when it served his turn, and having no regard for the prismatic palette and divided color. He was also not a Luminist in that he always cared more for structure than for subtle gradations of light, studying these not for themselves but chiefly as a means of construction — whereas for the thoroughgoing Luminist, structure is always incidental, a by-product of correct registration of the lighting. So, while Manet's late, blond, open-air studies were the point of departure for Monet and his school, Manet's earlier Velasquez-like figure pieces were the chief inspiration for his American emulators. From the 'nineties they could see them in America, and, as early, some of the best were in the Luxembourg at Paris.

Such men as Duveneck, Chase and Sargent caught the notion, partly from Manet, partly from the same old masters that inspired him. It was the right method for the painter who wished to convey keenly the look of things, without mental admixture, and it inevitably became standard for young American painters of the realistic stamp. Henri took the idea from Chase and remains its most prominent exponent. His art has the qualities and defects of its kind, great vividness on first sight, which often affords no reason for looking again, a lack of reflective quality and of richness. George Luks used and uses the method with care, energy and ability in his character portraits and street scenes. Fortunately he was too fundamentally an emotionalist to surrender to the requirement of impersonality. Glackens made his brilliant beginnings in this mode, until dissatisfied he sought more thoughtful and harmonious formulas. It is the basis of the structure of Jerome Myers, though he has adapted it in tender and whimsical senses. John Sloan has worked through it to finer and more intellectual notations in which interpretation counts as much as appearances. George Bellows made it the basis of his robust art. There is much of it in the sterling portraiture of the late Joseph De Camp, and in that of such relative novices as Louis Betts and Wayman Adams. Painters of this type represent what has become the central tradition of our figure painting, occupying an intermediate position between such conservatives as Brush and Cox, and the new Expressionists.

Like all strenuous investigations of appearance, the whole movement has been a wholesome one, incidentally a fine training for the average slack eye, and with the inevitable disadvantage of all attitudes that tend to exclude from coöperation with the outer eye the no less important eye of the mind.

222 From the painting *A Ray of Sunlight* in the Minneapolis Institute of Arts

JOHN WHITE ALEXANDER, N.A., S.A.A., P.N.A.

Of the European manner John W. Alexander made a very personal application, being guided by a native sense for the decorative. He was born in Allegheny, Pennsylvania, in 1856 and died in New York in 1915, much lamented, for he had been singularly friendly and serviceable. He began with magazine illustration with Abbey; later he studied at Munich, and with Duveneck at Venice, and was influenced by Whistler. As a portrait and mural painter, he developed a highly decorative manner, with arrangements in sweeping curves, low tonalities and thin pigment, and withal, an alert and delicate sentiment. (See also No. 166.)

ROBERT FREDERICK BLUM, N.A., S.A.A.

The counsel of exquisite execution which moved all the new men was carried to its highest point by Robert F. Blum. Born in 1857 at Cincinnati, he died in New York in 1903. His early training was as a lithographer and illustrator. Blum traveled widely and finally worked out a brilliant style of his own under the influence of such great technicians as Alfred Stevens and Fortuny. He was long resident in Japan where he painted some of his best pictures. A versatile and cosmopolitan spirit, his early death was a great loss to American art. In elegance of conception and draftmanship none of his American contemporaries excelled him. (See also Nos. 171, 441, 515–16.)

223 From the painting *Venetian Lacemakers* in the Cincinnati Museum Association

224 From Dewing's painting *Girl with Lute* in the Freer Gallery of Art, Washington

THOMAS WILMER DEWING, N.A., N.I.A.L.

Thomas W. Dewing, who was born at Boston in 1851, added to the exquisiteness of Blum a more intense and personal feeling. His range is narrower but he commands it perfectly. His subject is the intellectual woman of fashion, a creature of nerves, moods and finest shades of feeling, and of correspondingly deficient vitality. The fashionable technique which he learned from Boulanger and Lefebvre at Paris has well served him. His small figure subjects carry unity of tone almost to a vanishing point, in an art of preciosity and subjective taste, very distinguished in its way.

JOHN SINGER SARGENT, N.A., R.A., N.I.A.L.

John S. Sargent was by far the most distinguished of the Americans of this generation. His boldly brushed figures reveal both the qualities and defects of the school — its vigor and audacity and its frequent intellectual hollowness. Born in 1856, at Florence, Sargent died in England in 1925. He worked with Carolus-Duran and before twenty was regarded as the most brilliant of the younger portraitists. He lived chiefly at London, producing an extraordinary gallery of social, political and military celebrities of most brilliant execution if of uneven characterization and merit. This suave and elegant interpretation of a beautiful Parisienne was painted in 1884 and still shows the manner of Carolus. A less studied and more vivacious sketch of *Madame X* is at Fenway Court, Boston. To consult it is to realize how thoroughly Sargent pondered these early masterpieces.

225 From Sargent's painting *Madame X; Portrait of Mme. Gautreau* in the Metropolitan Museum of Art, New York

226 From the portrait of William M. Chase in the Metropolitan Museum of Art, New York

SARGENT'S PORTRAIT OF CHASE

The audacity and brilliancy of Sargent's mature style are well exhibited in this portrait of a fellow-artist. It is flicked on the canvas with the lightness of a Frans Hals and is also full of Chase's robust and quizzical character. It was painted in 1902 and was carried through in a single sitting of a few hours. To many it will seem over-asserted, but it is undoubtedly as both Chase and Sargent wanted it to be.

SARGENT'S FOUR FAMOUS PHYSICIANS

This group of the four famous physicians, Osler, Halsted, Kelly and Councilman, reveals Sargent in the maturity of his powers, about 1903, and in its dignity and character seems as perfect an example of an institutional picture as America has produced. By this time Sargent was very weary of portrait painting, and was turning off perfunctory work at times, but the personalities of these four great specialists, pioneer professors of the medical school of Johns Hopkins University, inspired him to recover all the seriousness and sobriety of his earlier manner. Compositionally the picture is very interesting in that the widely scattered and apparently casually arranged figures fill their big space admirably, and the space itself seems to share the meditative seriousness of the great scientists who occupy it. (See also Nos. 172, 173, 211–12).

227 From the painting *The Four Doctors* in Johns Hopkins Hospital, Baltimore

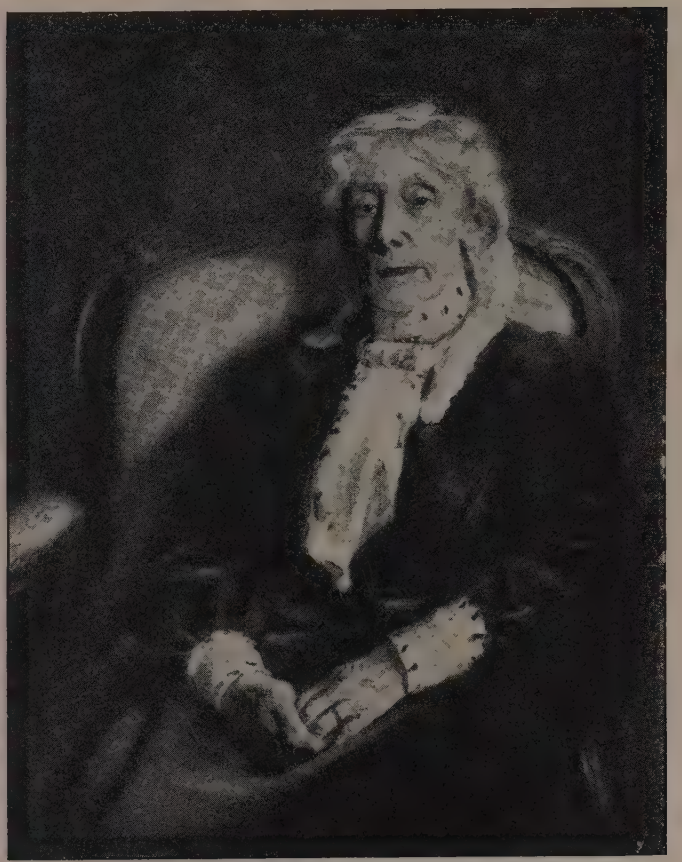
228 From the painting *The Fencing Master* in the Detroit Institute of Arts. © Detroit Publishing Co.

JULIUS GARI MELCHERS, N.A., OFFICER LÉGION D'HONNEUR DE FRANCE, N.I.A.L.

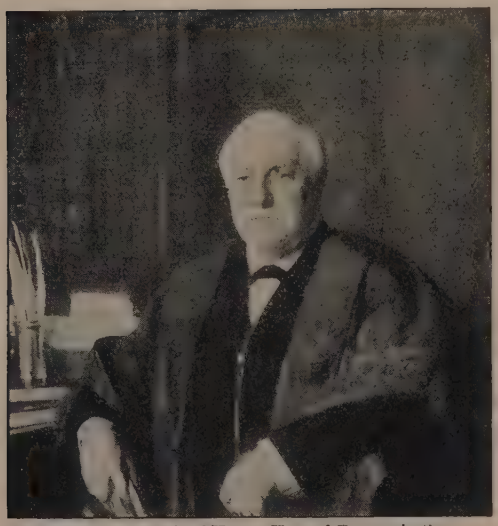
Julius Gari Melchers, who was born at Detroit, Michigan, in 1860, represents a simpler and stronger vitality than most of his contemporaries, and he expresses these traits with a resolute and colorful brush. Melchers studied at the Düsseldorf Academy, and with Lefebvre and Boulanger at Paris. He worked at first in the dark tonalities of the French and German realists, producing some of the most vigorous portraits and character studies of our times. *The Fencing Master* is characteristic of this phase. In his last fifteen years Melchers has followed the modern tendency toward purity of color. He has made mural paintings of a historical nature at Detroit, Ann Arbor and elsewhere. Residing much abroad, he has received many European awards, and he is a member of many foreign academies.

IRVING RAMSEY WILES, S.A.A., N.A., N.I.A.L.

Irving R. Wiles is one of the few thoroughgoing portraitists of our times, making likeness and character his aim before decorative effect and brilliancy of technique. Besides this remarkable portrait of a great and well-loved comedienne, Mr. Wiles has made a vivid portait of the actress Julia Marlowe, and lately an excellent likeness of Admiral Sims for a series of World War commanders. Born at Utica, New York, in 1861, Wiles was a pupil of his father, Lemuel M. Wiles, of Chase and Beckwith in New York, and of Carolus-Duran in Paris. At his beginnings he was a magazine illustrator of robust and ingenious talent.



229 From Wiles' portrait of Mrs. Gilbert in the Butler Art Institute, Youngstown, Ohio



230 From the portrait of Horace Howard Furness in the Pennsylvania Academy of the Fine Arts, Philadelphia

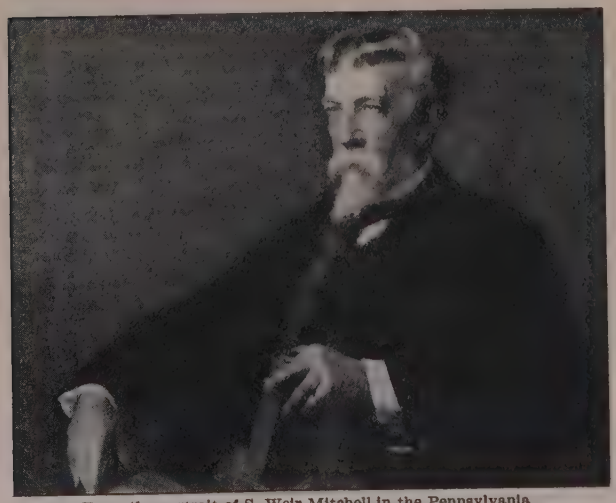
JOSEPH RODEFER DE CAMP, N.I.A.L.

Joseph De Camp also was a portraitist of objective character and forceful in representation though without much subtlety. He was born at Cincinnati, Ohio, in 1858 and died at Bocagrande, Florida, in 1923. De Camp's straightforward and masculine talent was akin to Duveneck's whose pupil he became, studying later at the Royal Academy at Munich. As a portraitist De Camp was a worthy inheritor of his first master's robust directness, leaving excellent likenesses of many famous contemporaries, as this of the greatest American Shakespearian. When so much modern portraiture is approximate and chiefly decorative, one should be especially grateful to those unassuming painters who are content to leave us faithful records.

DOUGLAS VOLK, N.A., S.A.A.

Douglas Volk, who was born at Pittsfield, Massachusetts, in 1856, is, again, a portrait painter of the objective tradition, varying his vein with ideal compositions like that which we reproduce. His method is more linear than is the fashion, since he was a faithful pupil of Gérôme in Paris, but Volk handles the line with elegance and tact. He is a portrait and figure painter of a precise and diligent temper with a constant idealism, and one of the best American representatives of the conservative Academic tradition of the 'seventies. As we have already observed, there are distinct advantages in the older methods of portrait painting, for they are methods of interpretation rather than of representation.

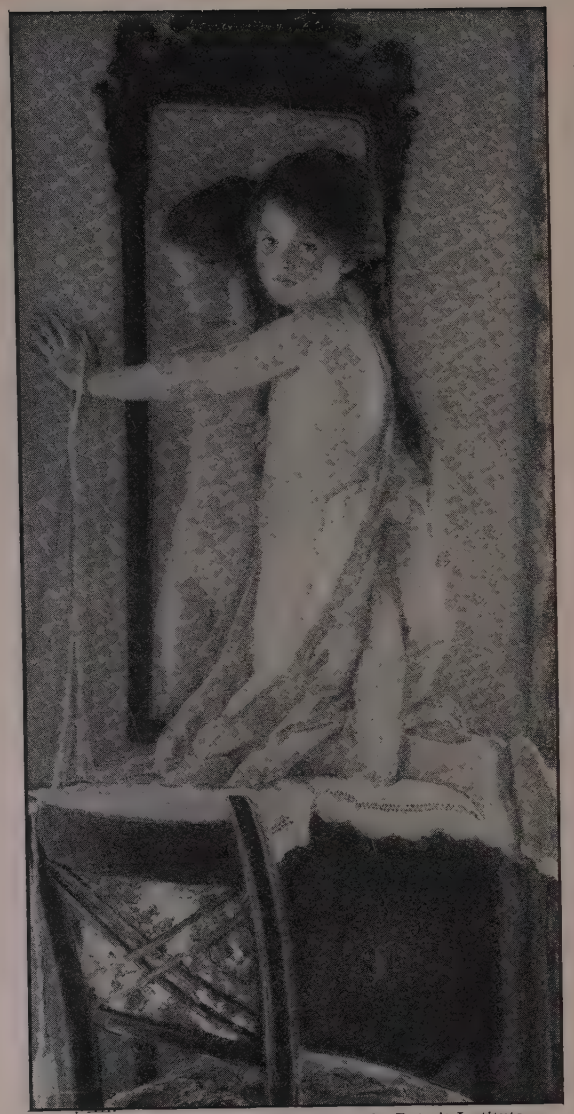
231 From the painting *The Boy with the Arrow* in the National Gallery of Art, Washington



232 From the portrait of S. Weir Mitchell in the Pennsylvania Academy of the Fine Arts, Philadelphia

ROBERT VONNOH, N.A., S.A.A.

Much that has been said about Douglas Volk is true of Robert Vonnoh, but Vonnoh's vein is more delicate. This tends to stylize his portraits somewhat at the expense of that objective reality which he earnestly seeks. Vonnoh was born at Hartford, Connecticut, in 1858. He studied in the Massachusetts Normal Art School and under Boulanger and Lefebvre at Paris. He is a portraitist of distinction in the linear academic style, as in this portrait of a great neurologist who was also a graceful author. Vonnoh has also painted a few landscapes of an austerely charming precision.



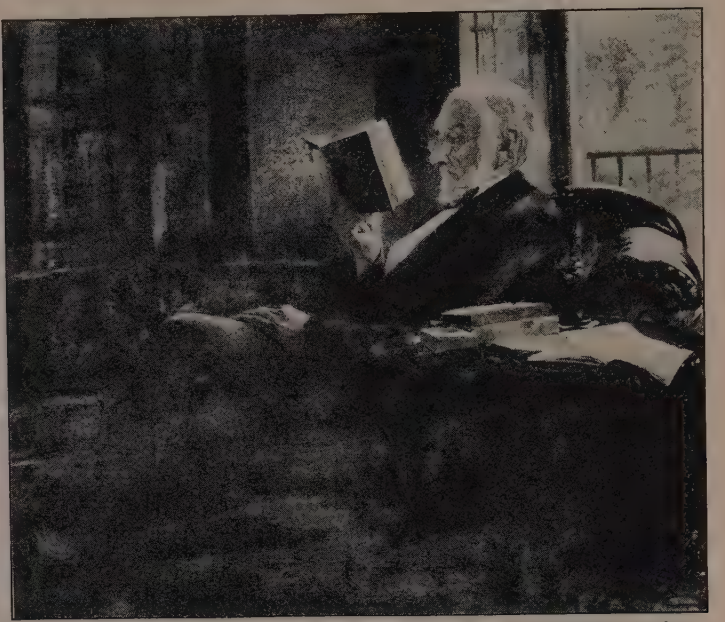
233 From Kendall's painting *Crosslights* in the Detroit Institute of Arts. © Detroit Publishing Co.

WILLIAM SERGEANT KENDALL, N.A., N.I.A.L.

The idea of combining the severity of the French linear method with the rich surfaces of the school of Carolus, not forgetting the new luministic coloring, was one to haunt a painter of the intellectual type. It has engaged Sergeant Kendall in a long struggle for a synthesis which has never been perfectly effected. Kendall was born in 1869 at Spuytenduyvil, New York. He studied at the Art Students' League, at the École des Beaux-Arts, and with Luc-Olivier Merson, becoming an excellent figure painter and portraitist in a revised academic tradition. For many years he was Director of the Yale School of the Fine Arts. He is one of our most tenacious draftsmen and an experimenter in the tempera medium. The many strains that blend in his highly eclectic art show the difficulty that a self-conscious talent has in finding its own way at this moment of artistic confusion.

JOHN McLURE HAMILTON

Luminism in portrait and figure painting, as we have seen, usually comes to little more than avoiding conventional studio lighting and studying ordinary conditions of illumination. One of our portraitists who early followed this tendency is John McLure Hamilton. Born at Philadelphia in 1853, he studied in the Academy there, and later at the Royal Academy, Antwerp, and the École des Beaux-Arts. Hamilton practises with rare skill a small and intimate type of portraiture in which the sitter is caught off his guard in his natural surroundings. Because of his habitual residence in England, his repertory is chiefly of British celebrities, and we have lacked from him what might have been an invaluable record of the great Americans of the last generation. The satisfying quality of his small portraits suggests that the conventional painting of portraits at the scale of life may be a mistake. Certainly Hamilton's pictures would hang comfortably beside the little masterpieces of old Dutch masters.



234 From Hamilton's portrait *Gladstone at Downing Street* in the Pennsylvania Academy of the Fine Arts, Philadelphia

235 From Mary Cassatt's painting *On the Balcony* in the Wilstach Gallery, Pennsylvania Museum, Philadelphia

MARY CASSATT

Mary Cassatt, who was born at Pittsburgh, Pennsylvania, combined with the research of specific illumination an equally strenuous concern for form and local color. She developed at Paris, where she resided, under the influence of Manet and Degas. She was an extraordinary technician, working like her masters from the most readily seen subjects, often nurses and children, and depending for her distinction not at all on sentiment but on probity of vision and skill of hand. Her painting is really an offshoot of the French Impressionist school, as interpreted by such sound traditionalists as Degas. She died in 1926. (See No. 442.)

236 From Cecilia Beaux's painting *A Girl in White; Ernesta* in the Metropolitan Museum of Art, New York

CECILIA BEAUX, N.A., S.A.A.

Few American portraitists have more successfully maintained the balance between characterization and illumination than Cecilia Beaux. She was born at Philadelphia and began her training as a student of Sartain at the Pennsylvania Academy and continued it in Paris with Julian and Lazar. As a portrait painter, she works with a broad and vigorous brush, giving especial attention to specific effects of illumination. She is an ingenious composer, and commands a fine sense for character.

237 From the painting *A Follower of Grolier* in the Detroit Institute of Arts

JULIAN ALDEN WEIR, N.A., P.N.A.

With J. Alden Weir the interest is always on character, but in rendering it he always sought specific settings and lightings that further defined and enhanced the personality of the sitter. Weir was a portraitist and landscapist of rare distinction, making his own adaptation of the methods of the Impressionists. In his early work Weir emphasized the lower register of tones, verging sometimes on darkness. Both Whistler and the modern Hague school influenced him. Afterwards he met Manet, admired the brilliance of his work, and attempted to impart the same quality to his own. Always an experimentalist, he attempted a third tonal scheme, more akin to the darker first period. He was a devout student of the moods of American landscape and an even more intimate interpreter of the delicacy and moral fastidiousness of American womanhood of the old stock. Similar portraits are in the museums of New York, Washington, Boston and Pittsburgh. (See also Nos. 200, 440.)

EDMUND CHARLES TARBELL, N.A., S.A.A., N.I.A.L.

With Tarbell, although he has made many sober and characterful portraits, the light tends to take command of the picture. Such is the case with the canvas which we reproduce. Born at West Groton, Massachusetts, in 1862, Tarbell was a pupil of the Boston Museum school and of Boulanger and Lefebvre at Paris. A portraitist and figure painter of great skill and versatility, he at first gave himself to the study of complexities of illumination, but latterly has devoted himself to admirable interiors in the Dutch manner and to professional portraiture. Merely as an executant few contemporary painters equal him. Tarbell's earliest period of apprenticeship was served in the lithographic establishment of W. H. Forbes Co., Boston. This work, more or less routine in its nature, developed a draftsmanship and sensitiveness to the beauty of lines and forms that were never submerged in his subsequent enthusiasm for the fashionable innovations of the Luminists. "Discard scale, relativity, depth," the Parisian canons of the 'eighties dictated, "Make the lower values as they are in nature, even though the higher notes fuse into indeterminate chalkiness." And Tarbell assimilated for his own purposes the new technique.

238 From the painting *The Venetian Blind* in the Worcester Art Museum, Worcester, Mass.

239 From the painting *Girl Crocheting* in the possession of C. V. Wheeler, Washington

TARBELL IN HIS MATURE STYLE

After the *Venetian Blind*, a brilliant example of Tarbell's early Luminist phase, follows perhaps the finest example of his mature style. It is exquisitely composed in pattern, and the lighting and textures are rendered most subtly. Upon a dozen pictures of this sort, redolent of the quietness of the old Dutch masters, rests Tarbell's great reputation. One should not overlook the value of such painting as record. From Tarbell's later work a social historian would be able to reconstruct the kind of life that was led in the modest country places of New England, the decorum of that life and its profoundly eclectic character. The crocheting girl sits on a Gothic chair, before a copy of Velasquez and Japanese prints, before a colonial gate-legged table. These things are a parable.

FRANK WESTON BENSON, N.A., N.I.A.L.

Most professional portraitists wisely avoid the distracting conditions of painting portraits in the open air. Under these conditions the portrait usually becomes a figure piece. Frank Benson (No. 193) has fairly coped with this problem in his numerous portraits and groups in outdoor conditions. For such work he employs the bright palette of the Impressionists. A fresh and wholesome talent of high average accomplishment, he has painted in his last years a few large still lifes of extraordinary dignity of arrangement and richness of color.

240 From the painting *My Daughter Elizabeth* in the Detroit Institute of Arts

HORATIO WALKER, N.A., S.A.A., N.I.A.L.

Naturally, the few American painters who had concerned themselves with the theme of work in the fields welcomed the Luministic inventions. Among the best of these painters is Horatio Walker, who was born at Listowel, Ontario, Canada, in 1858, and came to New York in 1885. He is a vigorous painter with unusual technical resources, who renders scenes of toil in the fields and woods with much energy but without achieving fine composition or distinction of sentiment. He has received many honors. It may be argued that Walker's work is too real to be completely effective. Millet's generalizations enhanced the theme of toil while keeping a satisfactory sense of environment. In a fine Walker the interest is somewhat perplexingly distributed between the worker and the place and time in which he works. He is, however, our best painter within his own field of rural toil, losing something perhaps from a too self-conscious attitude toward his themes. (See also No. 156.)

241 From the painting *The Woodcutters* in the City Art Museum, St. Louis

242 From the portrait of John La Farge in the Museum of Fine Arts, Boston

ROBERT HENRI, N.A., S.A.A., N.I.A.L.

On the other hand, Manet's swift notations of the broad facts of structure well suited the painters whose forte is curiosity and gusto. The acknowledged leader of this clan is Robert Henri. He was born at Cincinnati, Ohio, in 1865 and studied in the schools of Cincinnati, New York and Philadelphia; at Paris at Julian's and the École des Beaux-Arts. Henri is a figure painter and portraitist, with occasional excursions in landscape. He paints broadly from the first impression. Raciness, sympathy and energy are the qualities of his art; impatience and occasional flimsiness are its shortcomings.

244 From the painting *The Old Duchess* in the Metropolitan Museum of Art, New York

WILTON LOCKWOOD, N.A.

Wilton Lockwood (see also No. 192) grows not out of Manet, but rather out of the parallel dark impressionism of Whistler. His carefully deliberative and very interpretative portrait of his first master, John La Farge, is here introduced chiefly for the sake of contrast with the more assertive and swiftly caught portraits which follow. It is the dilemma of all portraiture that the vivid first impression has something precious which disappears with elaboration. But a first impression rarely begins to convey the richness of a subtle and complicated personality. One may say that a painter-sage of La Farge's subtlety simply could not have been represented in the excellent style, in itself, of the portraits which follow.

243 From the painting *Julianita Ready for the Dance* in the possession of the artist

GEORGE BENJAMIN LUKS

George B. Luks uses the summary methods of Manet to express urgent emotions of surprise or social sympathy. His Impressionism recalls somewhat that of Charles Dickens. Luks was born at Williamsport, Pennsylvania, in 1867. Educated at the Pennsylvania Academy and at Düsseldorf, Luks was an illustrator in the War with Spain, and later an effective political cartoonist. His art is one of keen emotion and gusto directed toward the commonest persons and things; his method is rich and summary with more than a hint of Manet in it, but with a richer tonality and a more spontaneous attack. Luks, an uneven but a thoroughly live painter, and at his best one of the greatest American painters of our times, has also done a few official portraits of great solidity and dignity, notably that of Elilu Root. The present picture reveals the swiftness and intensity of his vision in a portraiture which is also kindly caricature.

245 From the painting *The Blue Devils Marching Up Fifth Avenue* in the Phillips Memorial Gallery, Washington

A STIRRING MILITARY PICTURE BY LUKS

Luks has painted many brilliant pictures in and about New York, but none finer than this march of the platoon of French veterans which did so much to arouse the fighting spirit of America. The succinct indications of place and motion are of the surest, and the whole sketch is tinglingly alive. Luks' versatility makes any complete account of his work impossible in a summary survey. Aside from his visions of work and play among the poor, subjects which enlist his peculiar sympathy, he has painted what we may call official portraits of a dignity and character which the accredited portraitists of academic bent hardly command. Of recent years Luks has been usefully active as a teacher in the Art Students' League. During the World War our American painters and illustrators loyally did their bit, both in organized and individual efforts. On the whole the art thus evoked served its purpose of spurring patriotic sentiment and was of small importance otherwise. Indeed war conditions are always unfavorable to the fine arts, and when the benefit comes, as sometimes it does, it comes well after the war when the harsh facts have assumed some glamour of legend. What little still seems memorable from the war contribution of our artists may be quite briefly told. Surely the first place should go to those few sketches made with a steely veracity by John Sargent in the British trenches. George Bellows both in painting and lithography treated the theme of the atrocities with the energy of indignation, but he left only one really fine war picture, that of Edith Cavell moving quietly toward the steps which lead to the firing squad. Joseph Pennell extended and enriched his old subject matter, the wonder of work, by admirable sketches in many mediums of the munition factories and the shipyards. Childe Hassam made stirring pictures of the New York avenues hung with snapping flags for the victory. Such perhaps is the small permanent residuum from a considerable patriotic effort.

246 From the painting *The Sulking Boy* in the Phillips Memorial Gallery, Washington

LUKS' STUDY OF CHILD CHARACTER

This is a perfect reading of child character, on which Luks is our best interpreter, and a clean, sure, strong and delicate bit of painting. Luks has many pictures of this sort to his credit, including the charming canvas of dancing girls, *The Spielers*.

WILLIAM J. GLACKENS, S.A.A., A.N.A.

A more austere and conscious experimentalism has guided the talent of W. J. Glackens. He was born in 1870 at Philadelphia, and studied at the Academy there and later independently in Europe. An admirable illustrator in his young manhood, he soon turned to portrait and figure painting in the dark manner of Manet. Here he developed a rare gift for catching the character of a person or a scene, combining discretion and thoughtfulness with freshness and energy of workmanship. (See also No. 278.) Of late years he has passed out of the dark impressionism of his beginnings, making his construction in full color and with the subtler differences of hue. We represent him by a fine portrait group in this fully developed phase, regretting that considerations of space do not permit the inclusion of his equally admirable early painting. We shall find a reasonable equivalent therefor when we return to Glackens in the chapter on Illustration (No. 532).

247 From the painting *The Family Group* in the possession of the artist

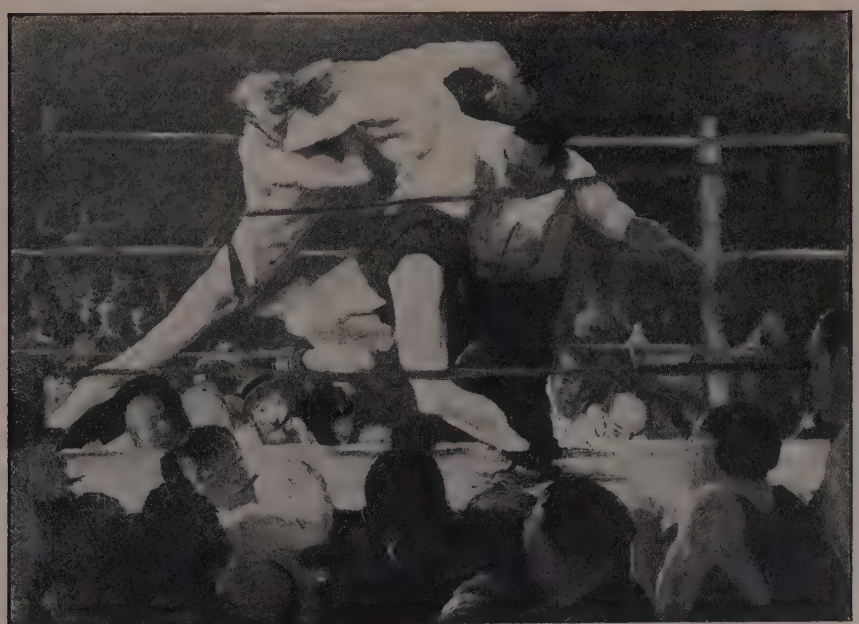
JOHN SLOAN

248 From the painting *In the Wake of the Ferry* in the Phillips Memorial Gallery, Washington

JOHN SLOAN brings to the study of the life of the poor in New York an odd and refreshing blend of sardonic criticism and covert sympathy. Born at Lockhaven, Pennsylvania, in 1871, Sloan was a student of the Pennsylvania Academy. Whether in painting, etching or lithography he is a most tenacious observer and executant, rendering his themes, often from low life of the city, with an understanding as complete as it is grim and pitiless. Thus he gives true aspects of the underworld in a style in itself of great refinement. Sloan has been prominent in all independent and anti-academic movements among artists. His distinction is both of an intellectual and technical sort. Perhaps no other contemporary at once sees and draws so lucidly. (See also No. 455.)

GEORGE WESLEY BELLOWS, N.A., N.I.A.L.

A GREAT geniality and a rather undisciplined sympathy directed the too short endeavor of George Bellows, who was born at Columbus, Ohio, in 1882 and died at New York in 1925. Bellows worked with Maratta in Chicago and with Henri in New York, and very easily won recognition as a painter of portraits and figure compositions. He was an artist of energy and rare gusto, and full of character, in pictures of prize fights and religious revivals, but without fine color or restraining taste. He was a powerful but not a fine draftsman, and is included as such in the section on lithography (No. 464). Under his superficial easy-goingness, Bellows was a self-critical spirit and never rested on past achievements. He knew his weaknesses and was resolutely working to correct them when death cut him off at the early age of forty-three. The veracity of his mood should keep the best of his pictures alive. This is one of his early striking pictures which won the encomiums of his constant champion, that admirable critic, the late James Huneker.



249 From the painting *A Stag at Sharkey's* in the Cleveland Museum of Art

250 From the painting *Eleanor, Jean and Anna* in the Buffalo Fine Arts Academy, Buffalo, N. Y.

251 From the painting *Scene in a Restaurant* in the possession of the artist

BELLOWS' LAST PHASE

George Bellows' later and more thoughtful style is admirably represented in this family group which exemplifies the growing sobriety and solidity of his talent, in its last phase. The work is entirely compelling in expression of character, somewhat harsh in execution and negative in color, and perhaps too formally composed.

GUY PÈNE DU BOIS

Of the many painters of night life in New York none really rival Guy Pène Du Bois in concentration. He extracts the essence of a character or situation in a fashion that delights reflective spirits like his own, but baffles the casual person completely. For this reason, Du Bois has never had the popularity that his very distinguished talent deserves. He was born at New York in 1884, and was a pupil there of Chase, Henri and Du Mond, and of Steinlen at Paris. Du Bois is a close and often ironical observer of the spectacle of low life and sporting life in Manhattan, and an admirable workman in the realistic vein. As befits a very intellectual type of painter, Du Bois has made successful excursions in the field of art criticism.

CHAPTER XVI

RECENT VISIONARIES — THE MODERNISTS

IN work of the fully intellectualized imagination, whether in letters or in the arts, America has been rather poor. The offset to our prevailing realism has been a habit of dreaming at large which engages less the imagination than what Coleridge calls the fancy. In this vein much of our most characteristic work has been done. It is the vein of Hawthorne and Poe, Herman Melville at his best being more deeply imaginative. Among the painters whom we have called the Early Visionaries most are masters of fancy. Only Ryder habitually and Vedder occasionally seem true imaginatives. Possibly only Rockwell Kent among contemporaries is one. The mood visionary may be regarded as an escape from the increasing tyranny of facts, as the protest of the artist against the intrusion of the practical and scientific spirit in the realm of the arts. Many of our best painters share this attitude; and, while it is rarely productive of the greatest art, it fosters nearly always an art that is full of refreshment. After Dreiser, one might be glad to reread Hawthorne; after Winslow Homer and John Sloan, one might be glad to scan Maurice Prendergast and Arthur B. Davies.

In the New York Armory Show of 1913, the Modernists' pictures, which had been produced for fifteen years in Europe, got their first conspicuous exhibition in America. The strangeness and apparent ugliness of the work caused a sensation. With the Europeans, a sprinkling of young Americans of similar advanced tendencies showed their work. Their numbers have since grown, they have enlisted able critical championship, and the movement, for better or worse, is here and will not be laughed away.

The Modernist movement began about 1890 in France as a reaction against the impersonality of triumphant Impressionism. The precursors were Vincent van Gogh and Paul Gauguin, artists of high emotional tension and of somewhat grotesque power, and Paul Cézanne, an eccentric doctrinaire of high intellectual ability. The issue of Gauguin and van Gogh against Impressionism was that, being professedly impersonal, it lacked emotional force. It was a just criticism. In their practice they both demanded the freest expression of emotion, and this implied that they were to be in no way bound by natural appearances. Emotion was to create its own forms with or without aid from nature. Hence what seemed willful distortion to the layman was for them really the creative emotion expressing itself freely. This is the basis of the doctrine which, from the point of view of chronology simply, is called Post-Impressionism. The more defining name is Expressionism. Henri Matisse is the leader in France, and he has now many followers in America.

The error of the theory is manifest. It is true that art should be expressive of emotion, true that Impressionism usually was not enough so, but it does not follow that the reason should not guide the emotion, nor yet that a due respect for natural appearances hampers any emotional expression that is worth while. In short, the Expressionists ignored the always pertinent question of value, assumed that the artist was free from all constraint, including that of his own reason, and appealed to an anarchistic individualism in the name of liberty.

The works were, according to the theory, rough, distorted sketches in raw and unnatural colors, without precedent in nature and art, save the art of the Congo savages.

The execution was very summary, for the creative, emotional detonation is necessarily of brief duration, and the whole effort was toward simplicity and emphasis. The movement has in my opinion produced few works of value, but it has encouraged simplicity of composition, and a bolder use of color, and has given new formulas for expressing mass.

Cézanne rejected the Impressionism in which he had experimented, not for lack of emotional content, but for its superficial contentment with momentary appearances and its neglect of essentials of structure. These essentials he redefined in an interesting and rather scientific spirit. Nature consists in large structural planes which are in dynamic relations of balance and thrust, hence implicitly in motion. Ascertain and render these planes, and you will obtain the fullest because the most intellectualized sense of reality and of mass. His practice, which was uncertain, really that of an amateur, at its best fully realized his theories. He did obtain a grim and impressive effect of mass and of nature that never rests. To emphasize the essentials of mass, he freely practiced distortions and amputations, not as the Expressionists did for personal and emotional reasons, but for greater truthfulness than lay in the uninterpreted appearance. He also held, here merely exaggerating a well-known truth of optics, that the contrasting forms of nature are actually warping each other and producing illusions. He preferably built his pictures in great geometrical planes tilting upon each other, and this was the starting point of Cubism.

That movement, again an intellectualistic one, we do not need to discuss, for in its uncompromising form it was never much followed in America, while, abroad, it has already passed. Its legacy is merely a tendency to compose in geometric patterns — a harmless and often an amusing expedient, and less novel than it seems.

Cézanne's deeper quest of reality has in one way or another influenced many of our older painters for good. In particular, he has badly shaken the cult of the time-of-day picture and called attention to what is permanent in nature. He has also enlarged the modeling effect of pure color.

As a whole, the Modernists have been better framers of theories than painters of pictures, and the value of their innovations is still open to question. Their program seems tainted, on the one hand, by an oversubjective impulsivism, and on the other by a quite eccentric intellectualism — in plainer words, seems either crazy or cranky. Their diagnosis of the weakness of Impressionism seems entirely sound; but if their pictures are the remedy, the remedy may be worse than the disease. It is still too early to dogmatize about a movement that has had hardly fifteen years of life in America. Instead I have noted in the captions the older artists who have been influenced by Modernist theory and practice, and will add, to conclude, a few pictures by what seem to me the abler figures of the Modernist group. Many of recent prominence are excluded by our general dead line of the Armory Exhibition of 1913. This is the less regrettable because any judgment of their work would be warped by present urgent controversies and by the limitations of my own experience and sympathy. It is the task for a younger critic and for a later time. Meanwhile, it is clear that of all artistic fashions which have come to America this is by far the most alien and exotic. If we have to do with a world movement, that is no objection. In the other case — that we may be merely taking up passing fads of Paris, Berlin and Milan — Modernism may be said to be distinctly on the defensive with all the presumptions against it.

A number of good contemporary painters whose work does not clearly fall into the previous classifications are grouped at the end of this chapter. The captions will sufficiently inform the reader as to their style. The great variety of manners represented speaks eloquently of the confusing individualism of the present moment, and explains the motive of that branch of the Modernists which is resolutely seeking a universal basis for pictorial style.

252 From the painting *Sunset and Sea Fog* in the Phillips Memorial Gallery, Washington

MAURICE BRAZIL PRENDERGAST

Long before Modernism was heard of Maurice Prendergast practiced it in the broad blotches of pure color which, neglecting details, assert the larger facts of form. He was born in 1861, at Boston, and died at New York in 1924. Prendergast studied like his contemporaries at Julian's, Colorassi and the École des Beaux-Arts, at Paris, but rejected this teaching and created a very personal style which finds its closest precedent in that of Monticelli. Prendergast became a highly imaginative figure painter, employing broad touches of pure color, as an expressive mosaic, to suggest the play of sunlight upon figures and crowds. His art is throughout of an idyllic and decorative type, abounding in warmth, light and vitality.

ARTHUR B. DAVIES

Arthur B. Davies (see also No. 178) is a master dreamer, but his dream world is parallel with the world that exists and is firmly founded. Davies began as an illustrator, but soon passed to idyllic figure compositions in landscape, suggestive of the Venetian Renaissance manner, of which this is a fine example; later, partly under the influence of Blake, he worked in a more symbolic and less colorful style, and was transiently attracted by the geometrical patterns of the Cubists. In all phases he is a powerful and fastidious draftsman and a subtle and exquisite composer. He is not ashamed of the old ideal of painting as a sort of visible poetry. (See also Nos. 457, 466.)

253 From the painting *The Throne* in the possession of Miss L. Bliss, New York

254 From the painting *Rose to Rose* in the Phillips Memorial Gallery, Washington

A PICTURE IN DAVIES' EARLY MANNER

HERE is a picture which illustrates consummately the warmth and richness of Mr. Davies' early maturity. It is an art as enchanting in color as it is in mood. These are precious qualities which Mr. Davies was soon and quite logically to sacrifice in the pursuit of more intellectual and abstract ideals. Color is so important at all stages in Davies' designs that our excellent monochrome illustrations are in his case even farther than usual from the truth. One must think of the upper picture as in warm, saturated colors; the lower one as in pale tones of gray and green.

255 From the painting *Dream* in the Metropolitan Museum of Art, New York

AN EXAMPLE OF DAVIES' LATER MANNER

HERE is a fine picture in the new manner — more tense in expression, less varied and obviously rich in color, more remote in its appeal, more completely personal. The motive of this rare and lovely vision is a sentence of George Meredith's — "Huntress of things worth pursuit of souls: in our naming, dreams." It illustrates an early phase of that tendency toward expressive distortion which has constantly increased in Davies' later work.

256 From the painting *The Girdle of Ares* in the Metropolitan Museum of Art, New York

A DAVIES LANDSCAPE WITH MYTHOLOGICAL FIGURES

From his early time Davies has been a fine landscapist. In his later manner he cares less for the color, warmth and richness of the natural scene than for its scale and grandeur. This is a superb example of those solemn idyls and mythologies which the artist, inspired by the Sierra Mountains, began to create from about 1910. The massive rhythm of the mountains is contrasted most effectually with the lighter and more vehement rhythm of the figures. The silvers and ceruleans are characteristic of the color of this period, as the Venetian crimsons and azures are of the earlier idyls. Davies' fertile and distinguished fancy is sustained by the severest studies. Perhaps no artist of our time has drawn so much. Thus his most subjective visions retain a sort of reality and his production, while he has essayed many manners, has never sunk into mannerism.

BRYSON BURROUGHS, S.A.A., A.N.A.

Bryson Burroughs illustrates the effects for good and evil of our very complicated civilization upon every searching and critical spirit. Drinking from many cups, he has yet managed to remain his own man. Born at Hyde Park, Massachusetts, in 1869, he studied at the Art Students' League and independently at Paris. He was much influenced by the decorative idealism of Puvis de Chavannes and by eclectic study of the Early Italians. A penetrating and often ironical interpreter of classical and mediæval legend, he is as well a master of the decorative aspects of landscape. A somewhat sardonic and eminently playful idealism in his art makes it unappreciated by the public as it is a peculiar delight to the sophisticated. In setting an old folk-tale in New York's Central Park in the now remote 'nineties, the present picture is very characteristic of the whimsical humor of its creator.

257 From the painting *The Princess and the Swineherd* in the possession of the artist

258 From the painting *Evening at the Pier* in the Phillips Memorial Gallery, Washington

JEROME MYERS, A.N.A.

THE swarming spectacle of New York's East Side was first frankly suggested by Jerome Myers, and in his later work woven into fantastic patterns which are remarkable for their somber beauty of color. Myers was born at Petersburg, Virginia, in 1867, and followed his studies at the Cooper Union and the Art Students' League. He has wrought out of the spectacle of the New York slums compositions of imaginative beauty, combining rare truth of observation with a summary and powerful workmanship and a rare sense of the spirit and movement of things. He is an exquisite observer of the attitudes of small children. One may well call him an idyllist of the slums. The illustration represents him in that early phase which won him fame. His later work, ostensibly on the old themes, has been of a more fantastic quality.

AUGUSTUS VINCENT TACK

AUGUSTUS VINCENT TACK'S versatile production ranges from portraits of solid authority through deeply emotionalized religious subjects, to landscapes of fairly Chinese largeness and delicacy. He was born at Pittsburgh, Pennsylvania, in 1870, studied at the Yale School of the Fine Arts and was a pupil of Mowbray, La Farge and Merson. In all his work Tack is a constant experimenter in the use of broken and loaded color to produce effects of light and envelopment; he seeks not the specific illumination of the Impressionists, from whom he has learned much, but "the light that never was, on sea or land." An entirely lucid mysticism gives him a place apart among contemporary painters. Tack is an excellent portraitist and mural painter in a more objective vein.

259 From the painting *House of Matthew* in the Metropolitan Museum of Art, New York

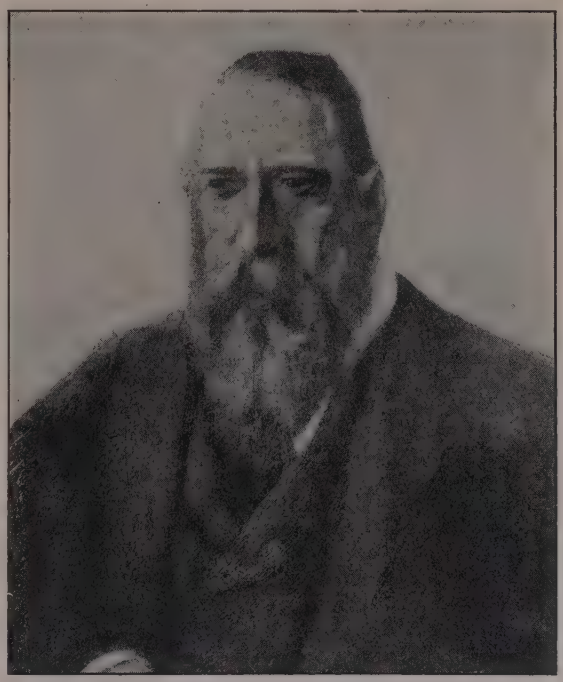
260 From the painting *Lonely Road* in the possession of George Mathew Adams, New York

EUGENE HIGGINS, A.N.A.

Eugene Higgins is a humanitarian, hence a pure romantic. His personal emotion overflows readily into every sort of theme, and his undoubted power has a certain superficiality and lack of inner discipline. He was born at Kansas City, Missouri, in 1874 and followed the teaching of Laurens, Constant, Gérôme and the École des Beaux-Arts. His is a romantic spirit with a fine emphasis of composition and rich color. His figure subjects, sometimes purely fanciful, are often from the world of toil. (See No. 454.)

KENNETH HAYES MILLER

Kenneth Hayes Miller may be included among the visionaries though he has not in the same sense been able to create his own forms. Indeed his vision has often an air of being too much willed. He was born at Kenwood, New York, in 1876, and was a pupil of the Art Students' League and of Chase. He is a painter of mystical and uneven temperament who found in his fellow mystic, Ryder, a congenial subject and made much of it. It is a subjective kind of portraiture rarely practiced in America and akin to some of the highly generalized portraits of G. F. Watts, as the *Tennyson*. The endeavor is to embody the Ryder of legend rather than to tell precisely how the poet-painter looked to his landlady. Much of Miller's work has been in the idyllic nude, in forms vaguely recalling George Fuller, but without Fuller's authority.



261 From the portrait of Albert P. Ryder in the Phillips Memorial Gallery, Washington

262 From the painting *Burial of a Young Man* in the Phillips Memorial Gallery, Washington

ROCKWELL KENT

If one could imagine a Winslow Homer cut free from his realistic moorings, one would have a rough picture of the genius of Rockwell Kent. Born in 1882 at Tarrytown Heights, New York, he studied with Chase and Henri in New York, and with Abbott Thayer. Kent began as an energetic painter of marines and landscape in the realistic tradition. He has lately turned to idealistic forms of figure painting and landscape with sparse and expressive compositional schemes and a deeply emotional content. He is the author and illustrator of a delightful book on an Alaskan winter, *Wilderness*, 1920, and another, *Voyaging*, 1924, on a cruise in the Straits of Magellan. Without these books we should fail to understand a great part of the genius of Kent's paintings. It is from them that we learn of his admiration for William Blake and for Nietzsche. His sketches and his paintings of the later period are invariably reminiscent of Blake's drawings with the long flowing sweep and curve of body. His figures are tall and lissome and the variations of line are varying moods of sorrow, enhanced by the strangely lighted, misty backgrounds. Kent is perhaps the most powerful among our younger painters. (See Nos. 471, 534, 557.)

263 From the painting *The Dance of the Elements* in the possession of Carl W. Hamilton, New York

MAURICE STERNE

To represent the swarming crowds of the South Seas, Maurice Sterne has had recourse to geometrical simplifications and repetitions similar to those of the decorative Cubists. He was born in 1863 in London, of American parents, made his first studies at Birmingham, England, and continued with Boulanger, Lefebvre and Gérôme in Paris. As an etcher and figure painter he has shifted from a strenuous linear manner to the freer methods of expressionism. He has lived at Bali, Polynesia, and made there remarkable studies of its barbaric life. Sterne has a somber and appropriate color. As a linear draftsman few contemporaries equal him.

ROBERT WINTHROP CHANLER

Robert Chanler's ingenious and fantastic screens with birds and animals were the chief American novelty of the Armory show in 1913. In these nervous and fastidious arrangements there are reminiscences of Persian art. They are extraordinarily decorative and the method has been as effective in mural painting. The novelty is the extreme complication of the pattern which is well held together by a fairly uniform force and character of the stroke. For example, the decorative design in the present example is solidly built around the bristling quills of the porcupines.

264 From the painting *Porcupines*, loaned by Mrs. John Jay Chapman to the Metropolitan Museum of Art, New York

265 From the painting *River Effect, Paris, 1908*, in the collection of A. E. Gallatin, New York

JOHN MARIN

John Marin began as a water colorist and etcher in the Impressionistic style. This he soon abandoned in favor of great simplification and selected emphasis. Marin was born at Rutherford, New Jersey, in 1875. A student at the Pennsylvania Academy, Art Students' League, Delecluse Academy, Paris, Marin latterly has sought the extreme simplifications of the Modernist school, using color not descriptively but to create the desired illusion. His restless experimentalism produces, with many relative failures, a few of the finest paintings created in our times. *River Effect* shows Marin still relatively interested in facts, but well on the way to his later abstract style. (See also No. 450.)

266 From the painting *The Subway* in the possession of the artist

WALTER PACH

As an engineering construction the modern city is inherently geometrical, and in the suggestion of its streets and buildings the Modernist painters have found a reasonable subject matter for the devices of decorative Cubism. Walter Pach uses these formulas expressively to secure a sense of pause and stability amid the rush. Our illustration shows the value of this method. Born at New York in 1883, Walter Pach was a pupil of Leigh Hunt, Chase and Henri. He has skillfully adopted the Cubist formulas, latent in the scene itself, to the suggestion of life in New York City. Prominent as an administrator of the Independent Artists, he is also a critical champion of the Modernist tendencies.

CHARLES DEMUTH

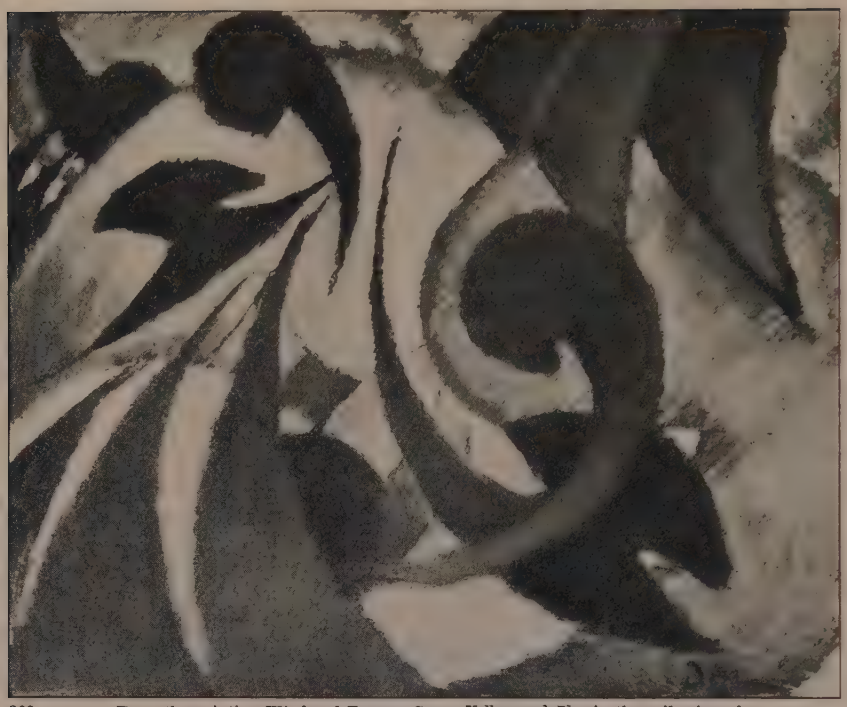
CHARLES DEMUTH has applied a similar geometrical method to express the character of small towns. Like most moderate Cubists he reduces the color in order to emphasize the formal pattern, but his color within its range of pale tints is highly effective. Demuth was a pupil of the Pennsylvania Academy. He is a fastidious composer, studying with equal composure and often in Quaker-like grays and browns the essential forms of flowers, acrobats and buildings. This Cubist abstraction for a mass of factories is thoroughly characteristic of his delicately intellectual vein. In spite of his incidental lapses into pure abstraction, there is in all of Demuth's paintings a supporting foundation of familiar realism. He is conventional enough in a number of his paintings; and even in the more extreme, the nebulous arcs and tangents which he has superimposed are not necessarily distracting. They are like the facetious, meaningless titles he often gives his paintings — a bit antagonizing to the orthodox. A Modernist does not wish to be understood and appreciated too quickly.

267 From the painting *The Milltown* in the possession of W. C. Williams, New York

268 From the painting *Still Life* in the possession of Mrs. Florence Cane, New York

MARSDEN HARTLEY

THE restless versatility of Marsden Hartley has perhaps stood more in the way of his success than his eccentric modernism. To succeed an artist must occasionally pause long enough to be understood. Hartley has rapidly passed through a solid Impressionism to a sober constructionism allied to Cézanne's, and has come out in a highly simplified Expressionism represented by *Still Life*. In all these phases Hartley has commanded fine color and vitality. He has also written vivaciously on dancing, including Indian ceremonial dancing, and vaudeville. Hartley is a capital example of the uprooted painter — a quite modern and by no means reassuring apparition.



269 From the painting *Wind and Trees — Green, Yellow and Blue* in the collection of Alfred Stieglitz, New York

270 From the painting *Music — Blue and Black and Green*, in the collection of Alfred Stieglitz, New York

ARTHUR GARFIELD DOVE

Arthur Dove's solid and richly brushed abstractions for familiar forms are nearly allied to decorative Cubism. He seeks emphasis of form by diminishing the color, which is chosen solely for its expressive quality. His usual procedure is to magnify what in nature is a small motive. Dove is regarded by the Modernists as one of their strongest men. He works in abstractions remotely derived from natural forms. For example, the forms of leaves worked out in a geometrical sense suffice to motivate a composition, and the geometry of the present picture suggests lines of force, resistance, and bending.

GEORGIA O'KEEFE

Georgia O'Keefe works at times in the syncopated and simple geometrical manner of Cézanne, with easily recognizable subject matter, and also in abstract forms akin to those of the Futurists, commanding in either vein dignity of composition and rare force of color. The abstraction for music which we reproduce may be regarded as a projection of a strongly moving current of sound. Refinements of interpretation, as to what visualizes harmony and what melody, will easily occur to the musical reader. Often Miss O'Keefe bases her abstractions on plane forms greatly magnified and highly simplified in color, and she does effective still life in the new manner. Her most startling innovations have been in forbidden juxtaposition of clashing tones, and in the systematic balance and contrast of complementary colors.

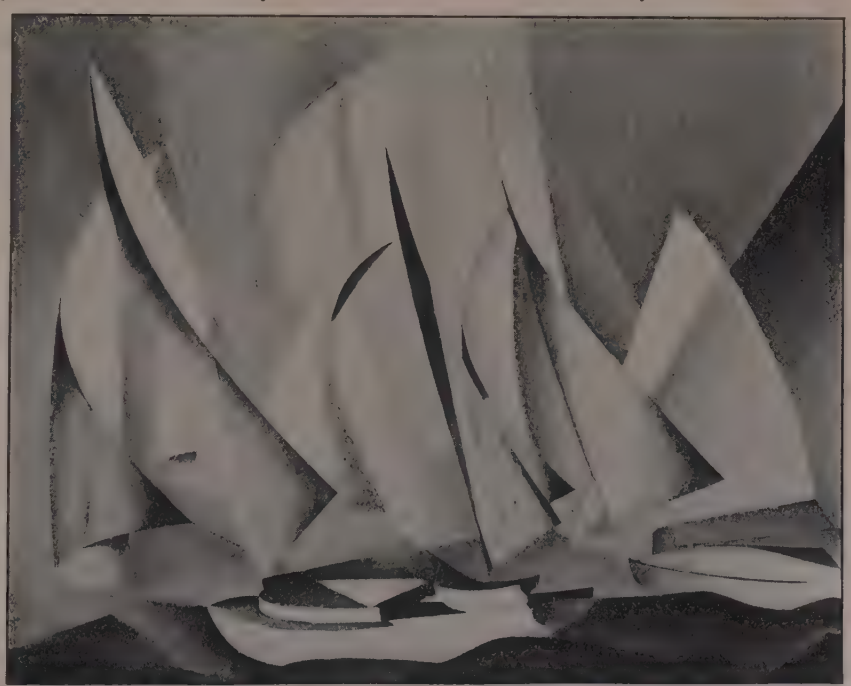
271 From the mural painting *Arrival of Saint Julian's Parents* in the Villa Razzolini, Florence, Italy

GARDNER HALE

To be a Modernist we need not necessarily look forward. If the artist looks resolutely enough backward to Congo art or to primitive Christian art his title to Modernism is still clear. Among the abler men who take the retrospective view is Gardner Hale, who was born at Chicago in 1894 and was trained under Maurice Denis at Paris. Hale has continued the primitivism of his master with a decorative skill and richness of color entirely his own. His experiments with the exacting technique of the primitive fresco are said to date from his discovery of a very rare fourteenth-century Italian book, which revealed many secrets of Giotto's working methods.

CHARLES SHEELER, JR.

By elimination of details and emphasis of the main curves of hulls and bellying sails Charles Sheeler presents a yacht race in terms of geometry. We have to do with a moderate type of decorative Cubism. Against the energy and ingenuity of the design is to be set its lack of clarity and failure to suggest motion. It has the frozen quality of all over-intellectualized art. Sheeler was born at Philadelphia in 1883 and studied there at the Pennsylvania Academy, and later in Europe. Among the seekers after geometrical parallels for appearances he is perhaps the most ingenious. The drawback to the method is a certain obviousness and lack of richness. It has, indeed, the defects of all generalization.



272 From the painting *Pertaining to Yachts and Yachting* in the collection of Earl Horter, Philadelphia

273 From Thayer's self-portrait in the Corcoran Gallery of Art, Washington

274 From the portrait of Mrs. Cushing in the Museum of Fine Arts, Boston

ABBOTT HANDERSON THAYER, N.A., S.A.A.

Because of its recent date and the rugged concentration of the workmanship, this fine portrait is properly classified with the current manner rather than with that which Thayer deliberately forsook. The energy and simplicity of the assertion show that Thayer grew to the last, and, though he is gone, he may reasonably be reckoned with the younger and more experimental men. He had, in particular, their undue horror of habits whether bad or good. (See Nos. 140, 159.)

HOWARD GARDINER CUSHING, S.A.A., A.N.A.

Howard Gardiner Cushing (No. 195) too, though gone, keeps a kind of modernity through his resolute devotion to decorative effect. An admirable technician in portraiture and still life, with an especial golden iridescence that became a mannerism, Cushing is an excellent type of the detached, purely æsthetic and over-precious painter. His pictures are often charming, but a sound taste is reluctant to be charmed by them.

275 From the painting *Nude* in the Museum of Fine Arts, Boston

WILLIAM McGREGOR PAXTON, A.N.A.

About William M. Paxton there is no suspicion of the ivory tower. He paints as if nothing had happened since his student days a generation ago, and in a rather bad manner he paints extremely well. Born at Baltimore, Maryland, in 1869, he studied with Dennis Bunker at Boston and with Gérôme at Paris. Portraits, figures and interiors are his specialty and may be seen in the museums of New York, Philadelphia, Boston and Washington. He is one of the few men of his generation who has clung to the over-neat method of Gérôme, which he has somewhat renovated by a more careful study of color and lighting. The defect of work quite accomplished in itself is its obvious artificiality. It is possibly too professional.

276 From Hopkinson's portrait of Prince Saionji in the National Gallery of Art, Washington

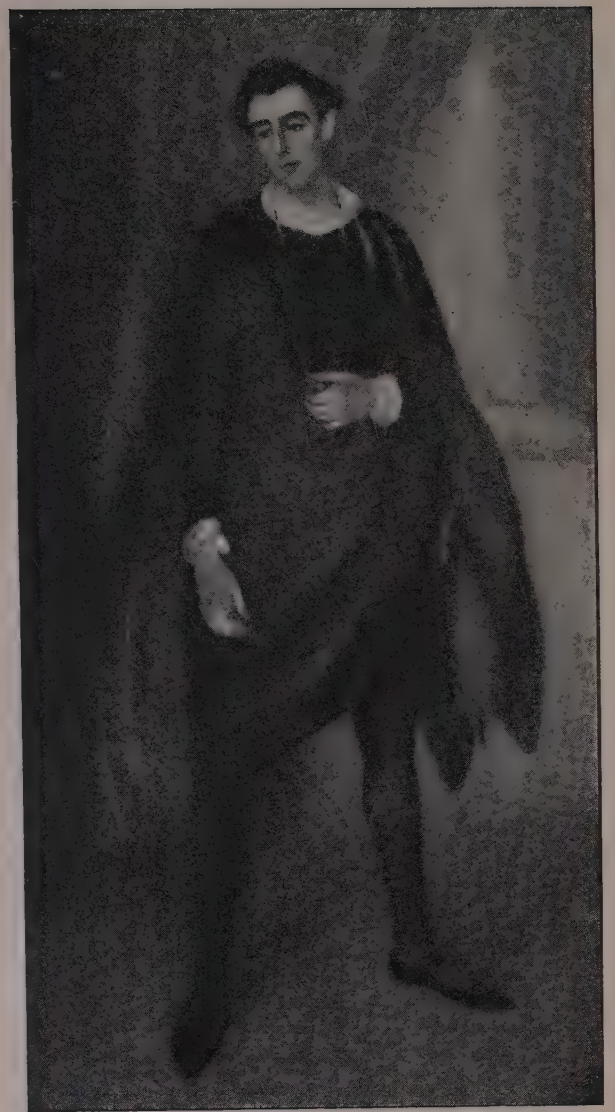
CHARLES SIDNEY HOPKINSON, S.A.A.

CHARLES S. HOPKINSON too has not eschewed the academic methods in which he was bred, but he has applied them with a very personal insight and dignity. Born at Cambridge, Massachusetts, in 1869, he has been a pupil of the Art Students' League, of Aman-Jean and Denman Ross. A portraitist of great understanding and power, his portraits of Premier Bratiano and Premier Pashich and of Prince Saionji were the redeeming feature of the generally disappointing official American portraits of the Allied notables at the Peace Conference. His success shows that most of the old and temporarily discredited conventions are still sound, and that the problem of portraiture in particular is not solely scientific and optical.

ERNEST LUDWIG IPSEN, N.A.

INDEED, there are many reasons for thinking that the ostensibly brilliant painter is not the best portraitist. He sees and works too quickly. And there is much to be said for such soberly even and excellent portraiture as that of Ernest L. Ipsen, in which with much study there is no technical display. Born at Malden, Massachusetts, in 1869, and a pupil of the Boston Museum school and the Royal Academy at Copenhagen, Ipsen is one of our best portraitists in the conservative manner. The quality of his work evidently depends upon interest in the sitter, an emotion which is rather slightly felt by the painter who regards the sitter as merely so many luminous planes. Ipsen senses the lights and the shadows, but values them as a means not as ends.

277 From the portrait of Mrs. Ernest L. Ipsen in the possession of the artist



278 From the portrait of Walter Hampden as "Hamlet" in the possession of the artist

WILLIAM J. GLACKENS, S.A.A., A.N.A.

Such painters are portraitists by main force rather than by native disposition, and this, although he has painted many good portraits, may be said of W. J. Glackens. After success with the black manner of Manet, Glackens from about 1910 has turned to the subtler emphasis and more colorful irradiations of Renoir's last manner. There is some loss of strength in the change which is still in the tentative stage, but the best pictures of this style undoubtedly have a notable beauty of color. This portrait of a gifted actor well illustrates the method. It has indeed a most sensitive character, but like most work in this impressionistic idiom, the balance between interest of character and interest of illumination is ambiguous. (See also No. 247.)

FREDERICK CARL FRIESEKE, N.A.

The study of light eventually carries the enthusiast to a point beyond which is nothing but pure dazzle. It has been the ambition of certain Luminists to approach that point as nearly as possible without passing it. Frieseke has many times achieved the feat with skill in his figure painting. He was born at Owosso, Michigan, in 1874 and was a student of the Chicago Art Institute, of the Art Students' League, and of Constant, Laurens and Whistler at Paris. Frieseke paints clothed or nude figures in open air in very pale and luminous tonalities with a tendency to avoid contrasts to the verge of effacement. He is a close student of light and an able technician, and, practicing a style essentially Parisian, has quite logically lived abroad. Where Frieseke is superior to the numerous painters of the nude in the open air is in the delicate rectitude of his attitude toward appearances. Where many of his rivals in the field indulge in a rather flimsy sort of decoration, Frieseke never slights the actual forms before him.

279 From the painting *Under the Willows* in the Cincinnati Museum Association

280 From the painting *Reverie* in the City Art Museum, St. Louis

RICHARD EDWARD MILLER, N.A.

Richard E. Miller practices a style which is superficially somewhat akin to Frieseke's, but he regards his figures as people and not merely as illuminated objects and he keeps, with a keen curiosity as to lighting, something of the warmer sympathy of the genre painter. Miller was born at St. Louis, in 1875. He was trained in the St. Louis School of Fine Arts, and by Constant and Laurens at Paris. He paints the figure indoors and out with a sensitive regard for substance and texture, and with an intimate sense of the kind of room that contains the sitter. Miller, a true modern in his arrogant eclecticism, has been influenced by many different schools of the past. From the French Romantics of 1830 he found sanction for his own credo that "art's mission is not literary, the telling of a story, but decorative, the conveying of a pleasant optical sensation." But from the narratives of Prudh'on and David he realized the beauty of excellent draftsmanship; and from a modern German experimenter he learned the secret of working with a substitute for oils.

CHARLES WEBSTER HAWTHORNE, N.A.

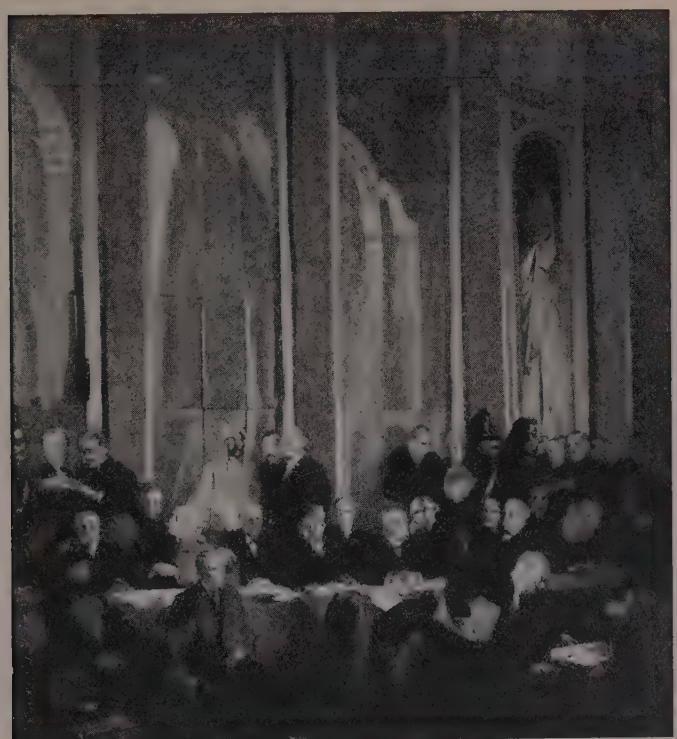
Charles W. Hawthorne remains true to the counsels of rich painting in which he was trained, and owes much of his popularity to that glamour of fine workmanship with which he invests universally felt emotions. He repeats in our time much that Thomas Hovenden (No. 83) inaugurated. Hawthorne was born in Maine in 1872. He was a pupil of the National Academy and Art Students' League and of Chase, whose influence has been durable in the lusciousness of his pupil's workmanship. Hawthorne is a figure painter, finding his best subjects among common folk and the sturdy fishermen of Cape Cod. He paints with a full brush in a rich low key, considering not merely the lighting and texture of his sitters, but also their sentiment. His somewhat overt idealism is seen at its best in the fine picture which is here chosen for reproduction.

281 From the painting *The Trousseau* in the Metropolitan Museum of Art, New York

HELEN MARIA TURNER, N.A.

HELEN M. TURNER is primarily a Luminist with fine resources of color and handling. With this main preoccupation goes an interest in her fellow-woman at work, play or rest — a concern that makes her art in one aspect a very refined sort of genre painting. She was born in Louisville, Kentucky, and was a pupil of Cox in the Art Students' League. Her gift is to catch people off their guard and to realize very completely the spirit of a scene. In such an interior as we reproduce one keeps making discoveries without losing the sense of the whole. Her settings have little of the formal arrangement of the interior decorator. People have lived in them for many years and the daily routine of their lives has imprinted itself on their rooms, as well as on their bodies and faces. With the exception of the late Mary Cassatt (No. 235), no one of our women painters can be said to compare with Helen Turner in the excellence of her draftsmanship and composition, in her delicate sense of tone and of values, or in general charm of treatment. When analyzed this generally recognized superiority of treatment is found to be attributable in a large degree to the unusually intimate understanding that seems to illumine and unify the themes of practically all of her paintings.

282 From the painting *On a Rainy Day* in the Phillips Memorial Gallery, Washington



283 From the painting *Signing the Peace Treaty, June 28, 1919*, in the National Gallery of Art, Washington, courtesy of the Arden Gallery, New York

JOHN CHRISTEN JOHANSEN, N.A.

To the objectivity and facility proper to his Scandinavian origin John C. Johansen adds an alert and engaging decorative sense. Born at Copenhagen, Denmark, in 1876, he studied at the Chicago Art Institute, with Duveneck and at the Julian Academy, Paris, becoming a portrait and figure painter of graceful and decorative bent. He was one of the American artists chosen to paint the great figures of the World War; and while this picture of the Peace Conference is somewhat ambiguous in interest, since the great interior competes distractingly with the group, it is an intelligent and quite original solution of an exceedingly difficult problem. It will be profitable to compare it with the quite similar picture, by S. F. B. Morse, *The Old House of Representatives* (No. 54). Morse minimized the portraits, letting them be discovered casually — an expedient that evidently was not open to an official portraitist.

284 From the portrait in the possession of A. E. McVitty, Bryn Mawr, Pa.

ADOLPHE BORIE, A.N.A.

Adolphe Borie belongs to that too rare class of portraitists that subordinate their own dexterity to the expression of the character of the sitter. Thus he is in the sound tradition that originated with Copley. Borie was born at Philadelphia in 1877. He sought his training at the Pennsylvania Academy and studied at Munich. He is a portraitist of sober excellence, with a keen and sympathetic eye for character, and his work has a quality which, for relief, contrasts so pleasantly with the superficial brilliance of many of the portraits of the schools of Paris and Rome. The portraits are free from the stridency of the upper register of tones, which often verged, in untrained hands, toward hysteria. Somehow the Munich-trained artists — Duveneck, Ufer, Borie, to take three — have managed by a most subtle outwardly projecting curve of their lines to obtain in their portraits a fullness and depth of form to a degree that is rarely found among contemporary draftsmen of other schools. Such portraits as that which we reproduce seem so right that one is inclined to pass them too quickly. Their rightness depends, however, on a careful observation and intelligent selection which would repay study better than many a more showy canvas.

WALTER UFER, N.A.

The difficulty in all thoroughgoing Luminism in figure painting is to fix the balance between the illumination and the figure illumined. And sometimes in Walter Ufer's very able studies of Indians in the Southwestern desert, I wonder whether the theme is a blare of sunlight in which there are Indians, or Indians in a blare of sunlight. This ambiguity does not attach to the present picture which effectively makes its illustrative point. Ufer was born in 1876, at Louisville, Kentucky, and studied in Chicago, Dresden, Munich and Paris. He is perhaps the most brilliant and forceful of the large group of artists who study Indian life at Taos, New Mexico. He has been there for fifteen years and is still convinced that for the serious painter, earnestly making the attempt to portray that which is uniquely American, no other region is so rich in possibilities. He has assimilated the details of its landscape, its architecture, and its native life.

285 From the painting *Solemn Pledge, Taos Indians* in the Art Institute of Chicago

ROBERT SPENCER, N.A.

286 From the painting *The Bathers* in the possession of the artist

Robert Spencer has a peculiar gift of evoking the poetry of old buildings and their inhabitants, and the poetry rests largely on a very sensitive selection and emphasis of facts. He has extraordinary skill in making dull colors yield luminous effects. The present picture shows his capacity for evoking larger meaning from common scenes. Everything is singularly noble in the twilight. Born at Harvard, Nebraska, in 1879, Spencer sought as masters Chase, Du Mond, Henri and Garber. Spencer is an extraordinary interpreter of the aspect and spirit of the old towns of Pennsylvania, with an impeccable feeling for composition and great richness of color. He is in every way one of the most notable of our younger painters. Spencer usually finds his congenial themes in the little towns of the middle Delaware valley in which he lives, at New Hope, Pennsylvania.

287 From the painting *The Model's Rest* in the Cincinnati Museum Association

WILLIAM WALLACE GILCHRIST, JR.

Amid the whirling preoccupation with ideas that marks the Modernist movement, it is refreshing now and then to find a painter who retains a solid old-fashioned love of things. W. W. Gilchrist is of this stamp. He paints things with admiration and joy. Born in 1879, Gilchrist studied at the Pennsylvania Academy and at Paris, Munich and London. A lover of light, color and texture, his refinement in expressing them should assure him success along lines still sound if temporarily out of fashion.

288 From the portrait of Robert Aitken in the possession of the artist

SIDNEY EDWARD DICKINSON, A.N.A.

MANY of our younger painters, while avoiding the eccentricities of Modernistic painting, have emulated its powerful impacts, and have restudied the accepted methods of modeling to secure simpler and more powerful emphases. Sidney E. Dickinson, Eugene Speicher and Leon Kroll have all made this endeavor. Of the three, Dickinson is perhaps the most individual and genial. In this fine portrait of the sculptor, Robert Aitken, apart from the fine modeling, there is an engaging blend of elegance with an informal monumentality. There is still in a number of his portraits, and more ambitious figure compositions, evidence of the danger that is inherent in any attempt to produce effects in one art by media peculiar to another. His forms are sculpturesque. They have that strength, and the various units have that precision, but the unifying flow from one form to another is sometimes missed. Dickinson was born at Wallingford, Connecticut, in 1890, and was a pupil of Bridgman, Volk and Chase. He is a portraitist and figure painter who combines the sobriety and elegance of the old school with the energy of the new, and with a firm grasp of character all his own.

WAYMAN ADAMS, N.A.

WAYMAN ADAMS is in every way a contrast to the self-critical group we have been considering. He is a joyous improviser, catching the picturesque aspect of a character and investing it readily with whatever light comes to hand. The method serves admirably to render the volatile and testy genius of a Joseph Pennell. For a President Coolidge it might be too brisk. He has fairly outdone the speed of the speediest of masters in New York. Born at Muncie, Indiana, in 1883, Adams was a pupil of Chase and Henri. As a portrait painter, he seeks complicated effects of lighting without sacrificing essential character. It is essential that he work rapidly. Satisfied that facial expression is the result of the interplay of superficial lines, he proceeds quite logically to the assertion that those lines are never the same at two sittings. The passing phases to have unity must be completed at one sitting. He cares little for the background, or for the composition of the picture as a whole. It is recorded that as a student he lined the walls of his studio with reproductions of portraits which Sargent had painted, so that in each upward glance he might absorb subconsciously some phase of the technique of the master.

289 From the portrait of Joseph Pennell in the Art Institute of Chicago

EUGENE SPEICHER, N.A.

Eugene Speicher as a portraitist has worked for what is permanent in character, and has given gravity to his work by cautiously adopting the fuller and simpler rotundities of the Modernists. The emphasis is on the larger masses, and it brings a certain monumentality into themes that are not in themselves monumental. The present attractive portrait shows Speicher midway in experiments which he has since carried forward. The danger of the method is evidently monotony. Thus far Speicher's fine sense for individual character has kept him free from this. He was born in Buffalo, New York, in 1883 and pursued his studies in Buffalo, New York and Europe. A portraitist of sensitive power, his curve is evidently upward.

290 From the portrait of *A Young Girl* in the possession of the artist

LEON KROLL, A.N.A.

Leon Kroll began as a facile painter in the tradition of the academic fine technicians, but arrested his course in view of the simpler and harder vision of the Modernists. This has caused a curious immobilization of his own art. His recent pictures have emphases rather than emphasis. Kroll was born at New York in 1884, where he studied in the National Academy school and later with Laurens in Paris. Kroll has made his problem that of figure composition in the open air, seeking mass through the maximum of pure color without conventional shadows or accents. A searching spirit still on the way, his present merit is represented by this study of the family of his artist friend, the late George Bellows.

291 From the painting *In the Country* in the Detroit Institute of Arts

Our survey of American painting closes at a moment of hesitation and apparent confusion which may only mean that the art had been over-expanded and is now seeking to find and keep its own field. One must recall that painting, though it has very variously represented our civilization, has no more been the representative art in America than it has in other lands. Indeed, it must be doubted if any of the arts, even that which seems most representative, namely literature, has fully caught the step of a civilization that has not definitely reached the stage of æsthetic self-consciousness either as regards its idealisms or its urgent practical activities.

CHAPTER XVII

EARLY AMERICAN SCULPTURE

THE tardy appearance of sculpture in this country is indicated by a few significant dates: 1805, the year of the birth of Horatio Greenough, whom Lorado Taft calls "our first professional sculptor"; 1833 and 1847, the years in which Ball Hughes' *Hamilton* and *Dr. Bowditch* were executed, said to be respectively the first marble and bronze statues done on this side of the water; and 1853, when Clark Mills unveiled to a marveling Congress his astounding *General Jackson*, our first equestrian monument.

The reasons for this lateness have been sought in the primitive character of colonial culture, in the materialism forced upon an infant society by daily battle with the problem of existence, or in the Puritanism of New England, which set its mark upon our early civilization as a whole. But these conditions affected American art in all its branches, and yet had not prevented the development of a vigorous school of painting in the eighteenth century. Sculpture, on the other hand, was simply not wanted; and Trumbull had all the appearances with him when he remarked to the New Jersey marble cutter Frazee in 1820 that "nothing in sculpture would be wanted in this country for yet a hundred years."

Viewed as a phenomenon of the general history of art, the slow growth of sculpture in America is rather to be attributed to the simple fact that our origins are English. The inability of the Anglo-Saxon race to express itself in plastic form has been frequently noted. From the early Middle Ages artists in England have been masters of line, but curiously powerless to do aught but draw in sculpture, and the craftsmen who carved the lean saints of the English cathedrals transmitted to modern Englishmen the same insensitiveness to the beauty and significance of surface. Theirs is a genius which delineates but does not fashion.

The absence of a sense of form in the English temperament that shaped our own must have had much to do with the persistent indifference to sculpture in early America. The same failing has had more far-reaching influence in our sculpture itself, for throughout the New England school from Powers and Greenough down to Bela Pratt we find the same insensitiveness to mass, the same stamping or incising on the material of the features that the material should thrust out itself. It has its moral counterpart in New England's distrust of sensuous beauty, and gives the sculptural style of the school an air of restraint, an over-refinement that leaves Powers' and Greenough's figures meager, approaches the genteel too closely in the early work of French, and only in Warner becomes a beautiful economy.

One would suppose that foreign training might have counteracted this native trend; but at the time our sculpture began to appear, the prevailing style in Europe, and the

artistic education which our young sculptors got, was of a sort rather to encourage it. For when Greenough sailed for Italy in 1825 he initiated the practice of study in Rome and Florence which was followed by most of our sculptors until the 'seventies and made them exponents of the Italian neo-classic manner.

The neo-classic is better understood as a reaction, than as a real revival of Hellenic principles. Its smooth surfaces and cold outlines, its decentralized compositions and stony properties, were meant to reprove the libertine elegance and naturalism of the French rococo that had charmed the eighteenth century. The deadening influence of this artificial classic style was only temporary in Europe, which soon returned to new applications of rococo rhythm, or of the sweep and unity provided by the *baroque* which had preceded it. But America had known neither rococo nor *baroque,* so her sculptors remained faithful to the pseudo-classic rules they learned in Italy long after Italy had ceased elsewhere to be influential. Some of them still lived at Rome or Florence, exporting their wares to this country, even after the majority of their fellows had turned definitely to Paris for instruction. Moses Ezekiel, who died in 1917, was one of the last of the old expatriate Italian school.

Our best-known sculptors, then, of the pre-Parisian period — Greenough, Powers, Crawford, Randolph Rogers, Harriet Hosmer, Story, Rinehart — did most of their work in Italy, and found in the refinement of Canova's and Thorwaldsen's style a congenial schooling for the New England prepossessions which have been mentioned above. The classic busts and statues of our statesmen which they shipped home conformed to the Ciceronian vocabulary traditional in our patriotic themes, and their "ideal" works had the anæmic sentiment peculiar to the American dilution of Victorian culture. Their nudities made trouble; Greenough's *Chanting Cherubs* raised violent protests in the name of decency, and Powers' *Greek Slave* was allowed to be exhibited at Cincinnati only after a committee of clergymen had visited her and given her a moral character. In general, however, their works were highly prized — in England as well as here — because they were refined, and because they were foreign. They belong to the period when the United States was still a cultural colony of Europe.

There were other sculptors in our country, on the other hand, who did not go to Italy, or, doing so, did not become Italianate. It is through the works of such men that the vital growth of our sculptural style can be traced; from a modest wood carver like Rush and marble cutters like Frazee, to the dynamic realism of John Quincy Adams Ward. The beginnings of this native strain show the untutored approach to nature which marks the primitive stage of every sculptural style; its characteristic theme is the portrait, and in this at first the creative effort is exhausted by mere reproduction. But it initiated our realism, and gave to it that strong sense of fact that makes American sculpture unique in modern art. Even at the present sophisticated day, our sculptors who are truly American are realists at heart, working with difficulty toward their generalizations, while the opposite is the case in Europe, whose long stylistic tradition first prompts the artist to think of beauty of form and unity of composition, after which he may, or may not, achieve a concrete note.

Rush, Frazee and Augur of Connecticut were the pioneers of this pursuit of fact. Later artists of like bent were Clevenger, author of a series of faithful busts, and Joel Hart

of Kentucky who did the odd *Henry Clay* at Richmond, with its truthful head set like an acroterion on an unstable manikin which is loosely hung with clothes. H. K. Brown is an intermediate figure, a student for four years in Italy, but out of sympathy with neo-classic fashion, even though his undistinguished portraits did not much raise the plane of realism. More important is Ball, who managed to mingle native feeling and Italian allegory with a frequently lofty effect, and always with dignity. Both he and Brown had famous pupils: French worked for a year in Ball's studio at Florence, and in Brown's was learned that mastery of sculptural processes which underlies the art of Ward.

Erastus D. Palmer was a far more significant figure than Ball in that he achieved a pure and lyric style out of his American environment, with no borrowing of neo-classic phrases. This country carpenter of New York trained himself as sculptor through an arduous evolution from cameo cutting, by way of relief, to sculpture in the round. His *White Captive* (1858) is the first example in our sculpture of native poetry unschooled by Europe. His *Peace in Bondage* — a relief of a female figure, half draped, and tied to a tree! — is naïve but wholly sincere in its reaction to the gloomy outlook of 1863; its sharp, lovely contours and directness show the maturity of Palmer's own art, but are no less the accents of youthful promise in our native style.

An evolution of style similar to that of Palmer in its wholly American schooling, but quite different in its issue, is found in the work of John Quincy Adams Ward, who carried the native realism to the highest point it could reach without the resources of French technique. Caffin, in his *American Masters of Sculpture*, has traced the gradual change in Ward's statues from the *Lafayette* of Burlington, Vermont, through the *Washington* which stands on the steps of the Subtreasury in New York, to the seated *Horace Greeley* in City Hall Park. The three figures epitomize the growth of American realistic portraiture from a preoccupation with clothes and physiognomy to a sense of form beneath them, and thence to the character which the form connotes. It was not in Ward's art to go farther and reach Saint-Gaudens' poetic rendering of the ideal significance of character, or attain to Grafly's palpitating life. His was a record of arresting fact, whose mere accumulation gives a forcible finality to his works. His prolonged practice as a sculptor (he died in 1910), and the revered position he held so long in the midst of a younger generation trained in Paris, made him a factor of no small importance in the domestication of the new French technique.

The importance of Ward in the evolution of American sculpture is summed up in this — that he permanently established in plastic tradition our native sense of fact — and made thereof a virtue. The other side of national character, that incurable and incurious faith in high but ill-defined ideals, was left by our sculpture previous to the 'eighties to the anæmic medium of the Italian neo-classic style. Only Rinehart perhaps, among the expatriate Americans who sent their products back from studios in Rome and Florence, grasped in some measure the freshness and native force of this idealism. There was as yet no French to express it in the popular feminine mode that prevails in our country to-day, nor a Barnard to convey it with elemental masculinity. There was above all no Saint-Gaudens to reconcile these two antipodal qualities of America and to combine fact and poetry in a union of strength and beauty.

WILLIAM RUSH

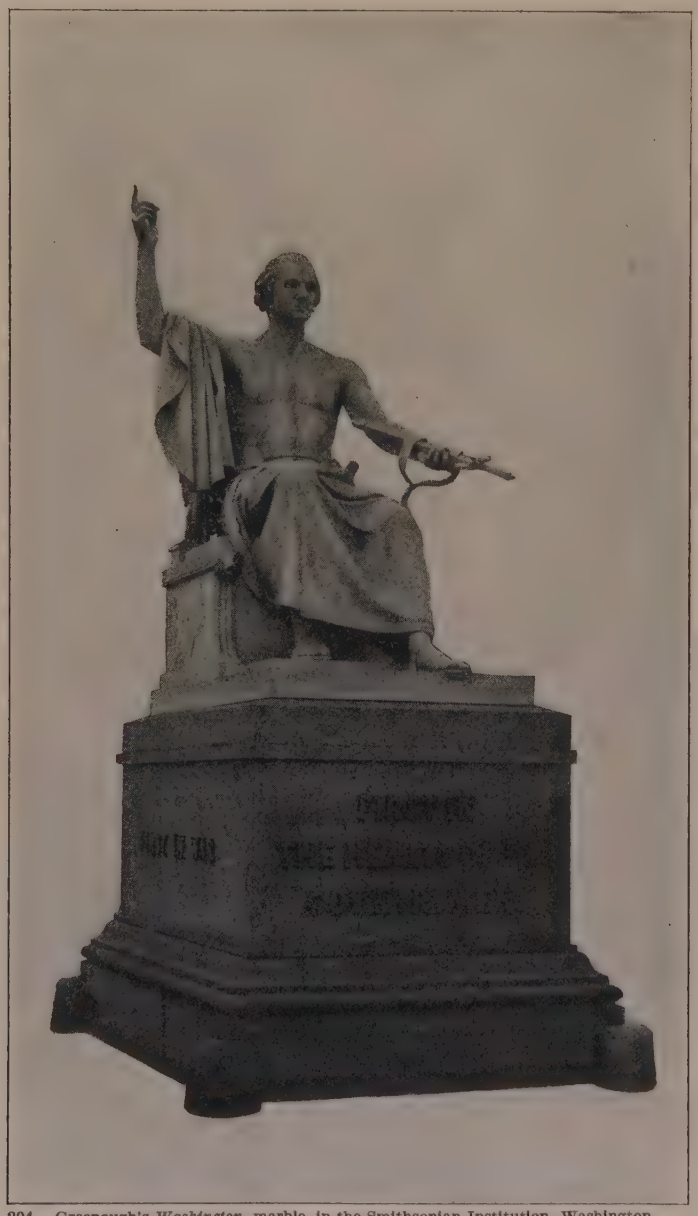
William Rush, our pioneer sculptor, was the founder and first president of the Pennsylvania Academy. He was born in Philadelphia, in 1756, and died there in 1833. The *Nymph* was originally in wood, Rush's customary medium, in which he acquired proficiency by practice in carving figureheads for ships. The figure's lack of style reflects the initial efforts of our sculpture; its posture, half-smile and slippery surface echo quaintly the rococo manner of eighteenth-century Europe. The painter, Thomas Eakins, has charmingly imagined (No. 84) the demure surroundings in which Rush conducted his great adventure of carving from the nude model. Rush was followed by the Italianate sculptors.

293 Powers' *Greek Slave*, marble, in the Corcoran Gallery of Art, Washington

292 Bronze replica of Rush's *Nymph of the Schuylkill* in Fairmount Park, Philadelphia

HIRAM POWERS, N.A. (hon.)

Of these the most influential perhaps was Hiram Powers, the first American sculptor to win fame and popularity. He was born at Woodstock, Vermont, in 1805 and died in Florence in 1873. The vogue of Powers in England and this country was due less to his excellence as a sculptor than to sympathy felt for the cause of Greek independence, which this statue, his best-known work, was calculated to excite. Powers intensified the neo-classic coldness of his models with his own New England restraint. He also gained standing with the knowing as an exponent of the nude in art. This perilous distinction he shared with such painters as Vanderlyn (No. 28) and Durand (No. 42). Incisive in male portraits, he made his females more ideally good than beautiful. Hawthorne has left a delightful picture of the garrulous Powers in his *Italian Notes*.



294 Greenough's *Washington*, marble, in the Smithsonian Institution, Washington

THOMAS CRAWFORD, N.A. (hon.)

We reach a somewhat more original art in Thomas Crawford, who was born in New York City in 1814 and died at London in 1857. Author of the pediment sculpture of the Senate wing of the Capitol, Crawford produced in his short life numerous portraits and monuments, mostly illustrative of early American history. He has the high aspirations and inadequate technique of our early masters; passages of lofty sentiment contrast with most prosaic detail. In the *Freedom* his usually obtrusive properties give interest and mass to the distant figure. At least he had moved slightly from the cosmopolitan insipidity of his contemporaries, and had inaugurated, if inadequately, a genuinely American vein.

HORATIO GREENOUGH, N.A. (hon.)

Trained under Thorwaldsen and Bartolini, and resident of Italy until a year before his death, Horatio Greenough is again a thorough neo-classicist, with reactions wholly intellectual, as shown by the meagerness of his forms and his ultra-literary content. He was born in Boston in 1805 and died at Somerville, Massachusetts, in 1852. The friend and follower of Emerson, his reactions were intellectual rather than artistic. The Olympian *Washington*, which is his only statue that still seems to count, accords with neo-classic mythology in portraiture. Its bad anatomy and grandiloquence are only saved from absurdity by the devoted patriotism, which these works of our epic period commonly show.

295 Crawford's colossal bronze figure *Freedom* on the dome of the Capitol, Washington

HENRY KIRKE BROWN, N.A.

THIS slight promise moves toward fulfillment in the sculpture of Henry K. Brown. It shows a certain respect for facts and a new energy. Brown was born at Leyden, Massachusetts, in 1814 and died at Newburgh, New York, in 1886. In spite of four years in Italy, he belongs less to the neoclassic wing of our schools than to the native realists. His puffy modeling fills the carefully delineated clothes of his portrait statues without making them significant. The monument here illustrated is by far his best work. Having dignity and strength, it perhaps owes its primacy among our equestrian Washingtons to the collaboration of his gifted pupil, J. Q. A. Ward. It is the first patriotic monument that deeply caught the popular imagination and is a harbinger of better things.

296 Brown's equestrian statue *Washington*, bronze, in Union Square, New York

297 Mills' equestrian statue *General Jackson*, bronze, in Lafayette Square, Washington

CLARK MILLS

THE way to better sculpture was, however, far from easy and straight. In the work of Clark Mills, popular enough in his day, we find a distinct retrogression from the not very high standard of Brown. Mills was born in the state of New York in 1815 and died at Washington in 1883. He has at least the distinction of creating both our first and worst equestrian monument (1853). The *tour de force* of balancing the defender of New Orleans so gallantly upon his rearing steed absorbed the craftsman's small creative ability; Mills was a caster rather than a modeler, giving the same metallic texture to Jackson's head, the horse's hide, and the holsters, hat and straps. Congress added twenty thousand dollars to the contracted price of twelve thousand for this statue.

298 Palmer's *White Captive*, marble, in the Metropolitan Museum of Art, New York

ERASTUS DOW PALMER, N.S.S. (hon.), N.A. (hon.)

In the sculpture of E. D. Palmer, who was born in Onondaga County, New York, in 1817 and died at Albany in 1904, we find the first sure vision of a native style. Baptized with a romantic title of the period (1858), this charming record of girlhood is the first example of an American mood, controlling with a lyric realism the prevalent Italian manner. Palmer was a carpenter who trained himself as a cameo cutter and sculptor. In relief his finest work is *Peace in Bondage* (1863), the single piece of plastic poetry which the Civil War produced. He was a man of personal dignity and a useful influence upon such American painters as Homer D. Martin and others of the Albany group. The reticent beauty of this figure lives again in Warner's *Diana* (No. 308) and Rudulph Evans' *Golden Hour* (No. 359).

WILLIAM WETMORE STORY

With Story we take leave of our early neo-classic school. He was its latest and most illustrious embodiment—the *beau ideal* of a superior expatriated person and a mediocre artist. Born at Salem, Massachusetts, in 1819 he died at Vallombrosa, Italy, in 1895. Story was the son of the famous jurist of that name, a Harvard graduate, and the author of two volumes of verse. Such intellectual prepossessions and the training received at Rome explain his arid style, and the enthusiasm which it evoked from Hawthorne. This portrait of Peabody is one of the last of the early American sort, in which well-characterized heads are set upon meticulously inanimate clothes. The future was to be with sculptors independent enough to use the academic formulas with individual intelligence.

299 Story's *George Peabody*, bronze, at Baltimore, Md.

THOMAS BALL, N.S.S. (hon.)

Of this sort was Thomas Ball who was born at Charlestown, Massachusetts, in 1819 and died at Montclair, New Jersey, in 1911. A self-educated sculptor, who settled in Italy only in middle life, Ball illustrates with Palmer and Ward the gradual extrication of our sculpture from neo-classic prepossessions. In the equestrian *Washington* in Boston, mere similitude exhausts the creative impulse of this pioneer. In the *Emancipation Group* metallic modeling and sincere, but allegorical approach to the patriotic theme link him with the primitives; modern is the dignity and unity of his compositional silhouette.

300 Ball's *Emancipation Group*, bronze, at Washington

301 Rinehart's *Rebecca*, marble, in the possession of Edwin D. Morgan, Westbury, Long Island

WILLIAM HENRY RINEHART

This more personal quality appears in the younger members of the neo-classic school, among the most important of which is William H. Rinehart. He was born in Carroll County, Maryland, in 1825 and died at Rome, Italy, in 1874. The best of our neo-classic sculptors, Rinehart like them made his career in Italy, but his early life was passed in Baltimore, where the Peabody Institute has assembled the casts of a large portion of his work. He lived late enough in the century to color his classicism with romantic feeling, and to this his sensitive temperament gave a sincerity usually lacking in the abstract creations of the school. The delicate dignity of the drapery on the right lower leg of the *Rebecca* exhibits Rinehart's unerring taste in line and contour.

302 Rogers' bronze doors *History of Columbus*, on the Capitol, Washington

RANDOLPH ROGERS

Between the neo-classical and naturalistic schools we find certain transitional sculptors. Randolph Rogers may serve as the type, though he too lived most of his life in Rome. Born at Waterloo, New York, in 1825, he died there in 1892. Rogers is best known for his marble *Nydia the Blind Girl of Pompeii* and for the *Lost Pleiad*, which show a modicum of expressive movement, reflecting the halting naturalism of his master, Bartolini. The "Columbus-doors" of the Capitol owe their ensemble to Ghiberti's portal at Florence; the perspectives are well handled, but the episodes have a merely narrative force and no decorative value. Rogers lacks Crawford's unsophisticated freshness, but shows a fuller appropriation of Italian technique.

JOHN ROGERS, N.S.S., N.A.

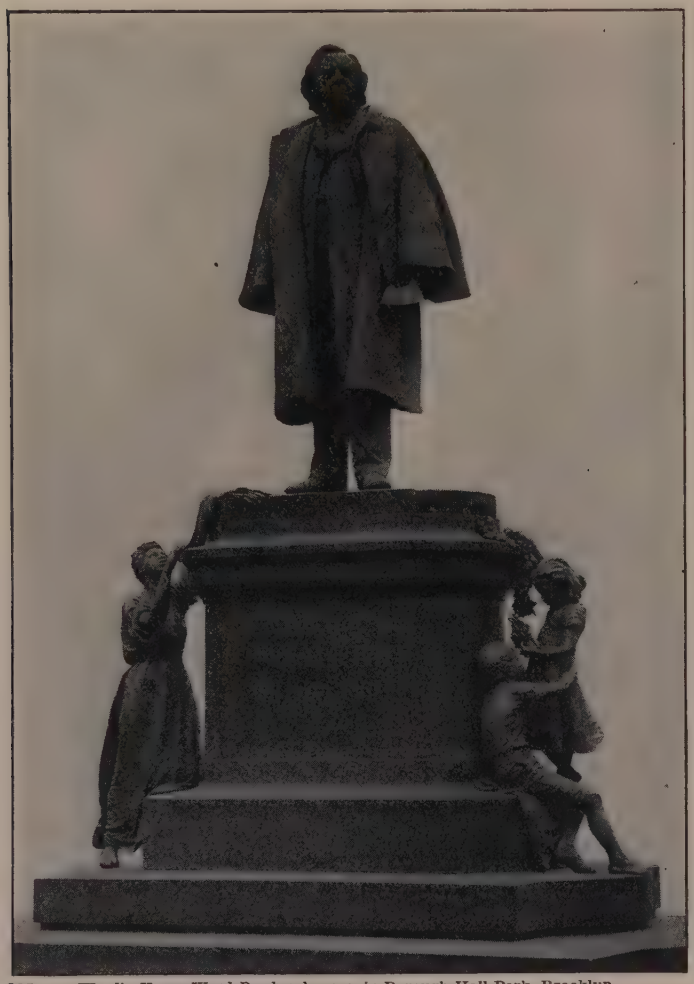
Until recently it has been the habit to scorn the little plaster groups of John Rogers, as so much outworn paraphernalia of a most unæsthetic time. Latterly it has been seen that it was no mean achievement to popularize sculpture of an American and realistic cast; and that the groups have a modest merit on their own account. John Rogers was born at Salem, Massachusetts, in 1829. He died at New Canaan, Connecticut, in 1904. A master mechanic modeling in hours of leisure, Rogers was thirty years old before he began to make his famous "groups." These are not merely a valuable record of American life — and taste — in the 'sixties, but hold their own by virtue of an idyllic quality that clings to them in spite of the conscientious efforts of their author to make them merely real.

303 Rogers' *Union Refugees*, plaster, courtesy of the estate of John Rogers, New Canaan, Conn.

304 Harriet Hosmer's *Zenobia*, marble, photograph by courtesy of Miss Harriet Hosmer Carr, Cambridge, Mass.

HARRIET GOODHUE HOSMER

Not so much can be said for Rinehart's colleague at Rome, Harriet Goodhue Hosmer, but her contemporary repute forbids her omission in any historical survey. She was born at Watertown, Massachusetts, in 1830 and died there in 1908. The best known, until recent years, of our woman-sculptors, Harriet G. Hosmer followed the classic revival at Rome under the Englishman Gibson. Her work closely resembles Story's, as Italian in technique, and in what content it evinces. Hawthorne saw in Rome the unfinished model of the *Zenobia* which is here reproduced, and was moved by it to enthusiastic admiration, as indeed he was by most of the efforts of the neo-classic expatriates. The Italian quality of this phase of our sculpture is evident in the insensitive modeling which forced shadows will not soften, the undifferentiated detail, and the superficial sentiment. Personally Harriet Hosmer was a brilliant woman, an intimate of the Brownings and a favorite in the best circles of cosmopolitan Rome.



305 Ward's *Henry Ward Beecher*, bronze, in Borough Hall Park, Brooklyn

JOHN QUINCY ADAMS WARD, N.S.S. (first president, afterward honorary president); N.A., P.N.A., N.I.A.L.

THE latent American inclination for realism comes into the open in the sculpture of J. Q. A. Ward. Born at Urbana, Ohio, in 1830, Ward died full of honors in New York City in 1910. Ward's sculpture is the final flowering of the realist strain, whose entire evolution can be traced in his own work, from entanglement with detail to a more selective sense of form and thence to intense study of character. A pupil of H. K. Brown, and with no European training, he makes a virtue of the national sense of fact, and is the greatest of our home-trained sculptors. Ward was the first president and afterward honorary president of the N.S.S. His *Beecher* is full of strength and vigor, a brilliant representation of the great divine who fought the evil of slavery and who during the Civil War attempted to explain the North to the English people.

WARD'S STURDY REALISM

THE cumulative effect of faithful minutiæ imparts tremendous force to the *Beecher*, whose dauntless pudgy figure is actually on the platform, facing a hostile English audience to deliver Lincoln's appeal for English support. The sculptor's instinctive realism emerges in the casual disposition of the negro woman and of the children which relieve without decorating the base of the statue; distrustful of allegory, he ignores the pedestal. Ward's long career traverses our art; the early *Indian Hunter* of Central Park has still a bit of Cooper in it; in the *Garfield* his capitulation to French fashion shows the power of foreign ideas in his later work. Following here a European type of monument, he has weakened the portraiture, although his sturdy realism is still able to evoke unusually dynamic symbols in the three figures of the base (Warrior, Statesman, Scholar).

306 Ward's *Garfield Monument*, bronze, Washington

CHAPTER XVIII

SCULPTURE SINCE THE CENTENNIAL

THE turning of our foreign-bound students from Italy to France began about 1870. A new idealism was abroad in America, consequent on the national consciousness aroused by the Civil War; the tenets of American faith had acquired vital significance by virtue of the blood spilled to defend them. This new spirit found only coldness in the sonorous abstractions of the neo-classic, and it was to be expected that our students should be attracted by the renewed authority of French style, which is always human in its elegance. Lorado Taft counts at least three of our young sculptors enrolled in the École des Beaux-Arts before the Franco-Prussian War — Roberts, Warner and Saint-Gaudens. Two of them exhibited at the Exposition of 1876; Roberts, a study of a model called *La première Pose*, and Warner, a medallion of Edwin Forrest.

Roberts' figure, not great in itself, caused comment at the Exposition because of its superiority of technique. Indeed, the French works at the Exposition of 1876 by our own or French sculptors, while not numerous nor representing the best that Paris could teach, made so great an impression on our sculpture that its contemporary period is ordinarily dated from the Centennial. French sculpture ever since the eighteenth century has had a clay technique whose final medium was preferably bronze or terra cotta. These call for more vital anatomy than do the Italian marbles, a more emphatic play of light and shade, and the broader treatment which keeps the details and drapery out of focus. In the hands of the Frenchmen who taught our sculptors — Carpeaux, Jouffroy, Falguière, Mercié — this method reached a brilliance that might have become an end in itself with the generality of their American pupils (as it did become with some), had it not been for the realist strain represented by Ward, and had not the first generation of Paris-trained Americans included two men, Warner and Saint-Gaudens, who powerfully turned the skill they learned in France to their own native purposes.

The New England genius reached its finest embodiment in Warner's art; its next best in French's recent work. The sense of form and surface, lacking in the early New England sculptors, and in her lesser sculptors now, was doubtless absorbed by Warner in France, but it was his native temperament that held it to the very mean of loveliness. French has acquired it slowly, less completely, and apparently indirectly from his Paris-trained confrères. In both one finds the New England extremity of refinement, austere in Warner, urbane in French.

Warner's classic spirit, absorbed in beauty, and productive of a bare dozen major works, was hardly conscious of the change that had come over the spirit of his country since the Civil War. Quite different was the case with Saint-Gaudens, on whom the sight of Lincoln, driving through the New York streets in the sculptor's boyhood, had

made a profound impression. The artist in him felt, if he did not clearly see, the dualism of American life, consisting of a broad and vague idealism — a latter-day dilution of the New England point of view, and the more obvious other half of Americanism — our practical sense of fact. The discrepancy between these two thoroughly native traits explains the contradictions that make us difficult to foreign understanding; it is the cause as well of the abrupt reversals of public opinion in our politics, and of the contrast between our materialism and ready response to sentimental appeal. These traits seem poles apart; Saint-Gaudens seized the best in both, and united them in a rugged but poetic harmony. French-trained, he outstripped his Parisian masters in sculptural resources, enriching our school with a new standard of low relief, and new architectural accent in sculptured monuments; he invented also a new use of inscriptions that gave them part in the design, and artistic as well as literary eloquence. He could be both expressive and monumental at once, as no Frenchman was since Rude, and Rude he surpassed in poetic power. There is no commemorative monument in Europe that tells its story with such poignant force as the *Sherman*, and no single figure embodies the modern tragedy so tersely, and so completely, as the *Peace of God*. Saint-Gaudens not only led our school, but belongs among the great masters of his art.

The difficulties of his syntheses have been as a rule too much for our lesser men. The merit of some of them lies in conscientious effort to do in their own ways what he did, and to combine our indispensable fact with ideal expression. The effort leaves its mark upon their styles, as, for example, in the high key of Bartlett's figures, and Barnard's labored, colossal vagueness. Others have sought the union in pure symbolism, like Grafly when he strayed from portraiture, or, like MacNeil, have given us no more than finely rendered fact. In all there is a certain lack of "style" in the French sense; no American ever composed a monumental group in rhythmic unity, or became a virtuoso in architectural decoration.

These, however, are the defects of our qualities. European "style" means that swift formal synthesis which the academic French and Italians inherit from the rococo and *baroque* traditions, whose unifying and decorative factor is movement in surface or silhouette. This will integrate a group, or beautify a building, but it will never express anything but itself. Its inadequacy as a medium for modern ideas and feelings opened the way for Rodin's successful revolt against the Academy, and explains the seriousness with which his later eccentricities were taken; being the extreme of the undecorative, they were therefore considered and prized as the extreme of the expressive. If the need of expression in sculpture was thus felt in Europe, it was a far greater obsession to the American; the themes of Europe have had the generations of repetition, variation and enlargement, but how much there is in America that is still unsung in sculpture! In Europe a dearth of fresh content leaves sculpture periodically with only formal beauty as its theme; in our country there is still too much to be said to impose upon its sculpture the limited vocabulary of stylistic perfection. Lack of "style" may divest our sculpture of rhythm, particularly in its monumental efforts, and may give a prevailing angularity to its compositions, but it also reflects a firm root in reality, and a desire to express rather than to decorate, that are qualities of healthy growth.

307 Warner's bronze doors on the Library of Congress, Washington

OLIN LEVI WARNER, N.A., S.A.A.

Lucidity of outlook made Warner the first and one of the best of our decorative sculptors. He appears as such in the bronze doors for the Library of Congress. The group in the lunette represents "Tradition"; the two figures in the lower panels are "Imagination" and "Memory." Warner's sense of fitness emerges beautifully in this pair, whose pose and gesture are controlled by an exquisite economy. The decorative scheme of the whole portal is reduced, characteristically, to its simplest solution.

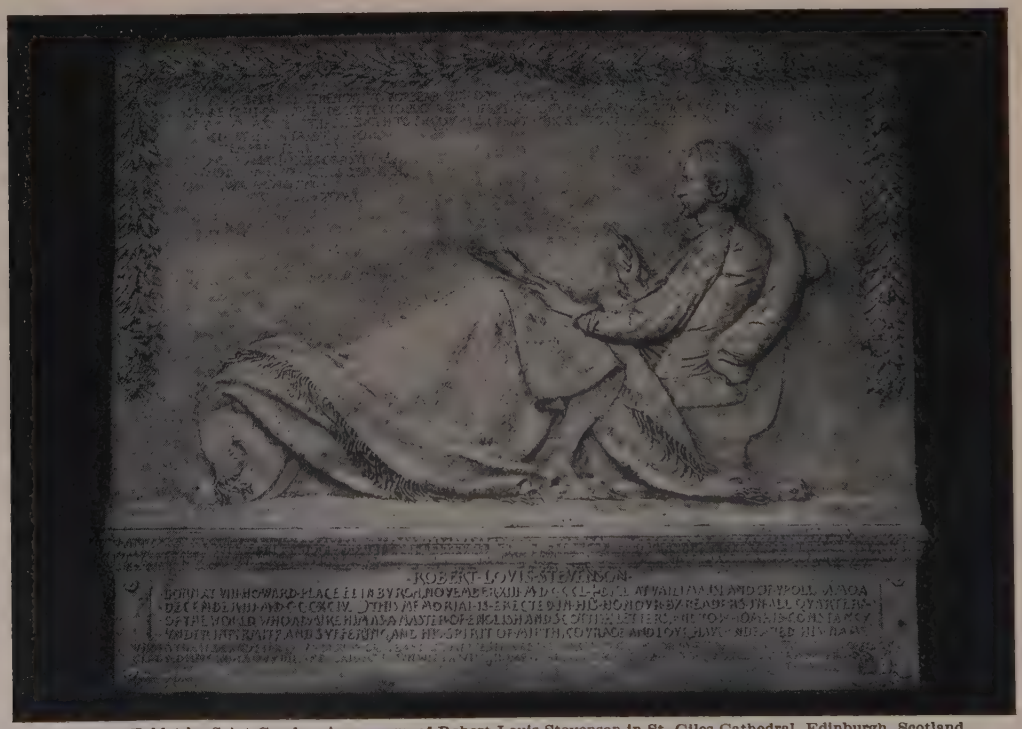
308 Warner's *Diana*, marble, in the Metropolitan Museum of Art, New York

WARNER'S *DIANA*

THROUGH the 1870's the more intelligent painters and sculptors turned to Paris for instruction and inspiration, with the advantage of an improvement in technique and the disadvantage of subjection to alien ideals. At this moment of transition only a few artists managed to shape a personal course. Among this élite Olin Warner has a distinguished place. He was born in West Suffield, Connecticut, in 1844 and died in New York City in 1896. Among the first of our sculptors to turn from Italy to Paris for training, Warner studied under Jouffroy and Carpeaux. In Paris no doubt he learned his delicate modeling, but the often superficial *brio* of the French is replaced in Warner by a fine austerity. He has been called the most "Greek" of our sculptors, for his objective handling, and his elimination of the unessential.

AUGUSTUS SAINT-GAUDENS, N.S.S., N.A., S.A.A., N.I.A.L., many honorary foreign memberships

To an intelligent foreigner American sculpture would be summed up in a single name, that of Augustus Saint-Gaudens. He was born in Dublin, Ireland, in 1848 and died at Cornish, New Hampshire, in 1907. Saint-Gaudens is unquestionably the greatest of our sculptors, and indeed in many ways the most outstanding figure in American art. His father was a French shoemaker of southern France, who made his way to Dublin and there married an Irish girl. Augustus, the third child, was only an infant when the family emigrated to New York. He was apprenticed, at the age of thirteen, in cameo cutting for six disagreeable years, during which he learned the nicety of scale which makes his low relief so monumental.



309 Bronze Tablet by Saint-Gaudens in memory of Robert Louis Stevenson in St. Giles Cathedral, Edinburgh, Scotland

310 Saint-Gaudens' *Farragut Monument*, bronze and marble, in Madison Square, New York

SAINT-GAUDENS' *FARRAGUT*

After study at Cooper Union and the National Academy of Design, Saint-Gaudens went to Paris in 1867, entering Jouffroy's studio at the Beaux-Arts. Returning in 1875, he won his spurs with the *Farragut Monument* (1881), the product of a fortunate collaboration with the architect, Stanford White, and a model thereafter, in its happy union of sculpture and architecture, for both European and American monuments. Other features of this work are still imitated in contemporary sculpture, the fluttering skirt of the Admiral's coat, for example, suggesting the environment which Saint-Gaudens' figures never lack, and the use of the inscription for both decorative and expressive force.

HIS *GENERAL SHERMAN*

The equestrian figure of Sherman (1903) is the sculptor's most finished work in that technical mastery which has here brought his peculiar purposes to fruition: his pictorial effect which is nevertheless not picturesque; his poignant mingling of poetry and fact; the diminution of mass by which he underlines detail without excess of weight. Distaste for gesture makes of the General an immobile apex to the ensemble; Sherman's fiery purpose is inherent rather in the flying cloak and spirited steed. It is an art of intimation and of accents which are as refined as they are telling. The reality of the hero is idealized, while the lean and ardent Victory walks firmly on the earth.

311 Saint-Gaudens' *Sherman Monument*, bronze, at Fifth Avenue and Fifty-ninth Street, New York, courtesy of the City of New York Art Commission

312 Saint-Gaudens' *Abraham Lincoln*, bronze, in Lincoln Park, Chicago

AMOR CARITAS

Saint-Gaudens' art moves between an idealized realism and an idealism which is always lucid and specific. The *Amor Caritas* represents the latter phase of his genius. This relief, one of the few American sculptures to be included in the Luxembourg Gallery of French masterpieces, was originally one of the three angels at the foot of the Cross in the Morgan monument at Hartford, Connecticut, destroyed by fire before completion. The same head, without the grave sweetness imparted by the American, appears in the *Gloria Victis* of his French fellow-pupil, Mercié; we find it again in the *Victory* of the Shaw relief at Boston.

SAINT-GAUDENS' *LINCOLN*

It was inevitable that Saint-Gaudens should do a Lincoln. From the life mask model by Volk, he created a portrait of the Great Liberator that has become as standard as Stuart's *Washington*. The strength of its grip upon Americans had no small part in the revolt against Barnard's realistic rendering and will doubtless withstand the competition of French's colossal figure at Washington. The sculptor has here advanced from the realism of the *Farragut* (itself far distant from the emphatic fact of Ward's *Beecher*). The chair and pose give the figure environment; the garments are out of focus save for a few telling details. The homely face and figure become thus an ideal of irresistible appeal; no one, as Dio Chrysostom said of Phidias' *Zeus*, "having seen it, will conceive him otherwise thereafter."

313 Saint-Gaudens' *Amor Caritas*, bronze, in the Luxembourg Gallery, Paris

THE PEACE OF GOD

THE title The Peace of God was given by Henry Adams to the statue which is shown here; the commoner name "Grief" shows by its disparity the figure's power of suggestion. It is a fairly early work (1891), and yet commonly admitted to be the greatest that American sculpture has produced. Out of the indeterminate ensemble provided by the stark simplicity of the setting, the broad symbolic drapery, and the sexless figure, come stabs of characterization — the single visible arm, and the listless fold between the knees that produces the effect of spiritual exhaustion. It is a sufficient commentary on the power of this sculptor for effective concentration, to remark that the observer never misses the absence of the other arm, or rather its bare indication by the left hand which supports the elbow. The virility of Saint-Gaudens' art may be gauged by comparing this figure with the similarly veiled but much more urbane *Death* of French's group (No. 316)

314 Saint-Gaudens' *The Peace of God*, bronze, on the tomb of Mrs. Henry Adams, Rock Creek Cemetery, Washington

315 French's *Minute Man*, bronze, at Concord, Mass.

DANIEL CHESTER FRENCH, N.S.S. (honorary president), N.A., S.A.A., N.I.A.L., A.A.A.L.

WHILE Saint-Gaudens is incontestably the greatest American sculptor, Daniel Chester French may be regarded as the typical American sculptor, or at least the typical New England sculptor of our times. He was born at Exeter, New Hampshire, in 1850. The *Minute Man* was completed at twenty-three, with no model but a cast of the *Apollo Belvedere*. French's previous work included a number of small plaster groups, and the mark of the genre is still with this conception, as well as the neo-classic survival of carefully rendered properties. The immediate popularity of the figure has been generally the fortune of this sculptor's works. This is due in part to the absence of foreign traits save such as his later works have acquired from French-trained American confrères. He is in fact almost entirely an American product, having studied under Rimmer in Boston and Ward in New York, with only a year under Ball in Florence. His figures squarely conform with average American taste in the consistently feminine mode in which their pleasant idealism is cast.

316 French's *Death Staying the Hand of the Sculptor*, bronze, in Forest Hills Cemetery, Boston

317 French's *Spirit of Life*, bronze, on the Trask Memorial, Saratoga Springs, N. Y.

FRENCH'S ALLEGORY OF DEATH

French's best loved work is *Death and the Sculptor*, an allegory for the tomb of Martin Milmore, a sculptor who died at the age of thirty-eight. This work was executed about the time of Saint-Gaudens' *Peace of God*, the influence of whose veiled mystery may be seen in the Angel of Death who stays the sculptor's hand. French here succeeds in sounding a deeper note than usual in his first period, perhaps because for once he has masked the incorrigible urbanity of his heads.

HIS *SPIRIT OF LIFE*

French is American-trained, save for a year with Ball at Florence. Because thus freed from foreign mannerism, his works make a universal appeal to our public, and also because they are couched in the feminine mode that prevails in this country for ideal expression. His recent work has lost the early suspicion of genre and acquired a broad authority and grander rhythm that justify the leading place accorded him. His colossal *Lincoln* for the Memorial Building at Washington (Vol. XIII, No. 556) solves with reasonable success about the most difficult problem that a modern sculptor could set himself — a benign colossus — in a frock coat.

JOHN J. BOYLE, N.S.S., Soc. Artistes français

From now on our prospect is very varied, since we have to do with endeavors to assimilate French training to personal idiosyncracy and American conditions of patronage. For a certain incoherence in the spectacle, there is compensation in a generally good level of craftsmanship. Among these individuals let us begin with the gifted Irish-American John J. Boyle. Born in New York City in 1852, he died there in 1917. His training was at the Pennsylvania Academy, and under Dumont and Thomas and E. Millet in Paris. A sculptor of uneven accent — witness the absurd bear cub (described by Lorado Taft as "very dead") — he is nevertheless one of undeniable force, which he owes to his native and uncompromising approach to his subject. French training gave him style without sophistication.

319 Ruckstuhl's *Evening*, marble, in the Metropolitan Museum of Art, New York

318 Boyle's *The Stone Age*, bronze, in Fairmount Park, Philadelphia

FREDERIC WELLINGTON RUCKSTUHL, N.S.S., N.I.A.L.

Frederic W. Ruckstuhl who was born at Breitenbach, Alsace, in 1853 was brought to the United States as an infant. Ruckstuhl's training was with Boulanger, Lefebvre, and later under Mercié, at Paris. The last named has strongly influenced his work, even to the arrangement of some of his large monuments. The *Evening* also shows the rich modeling of the Toulouse school, but less of its submission to the posed model, and a very agreeable reminiscence of neo-classic severity. There is also a quality more American than French to be found in its relative seriousness and slow rhythm. The highly eclectic character of his work has won it popularity while seriously limiting its development.

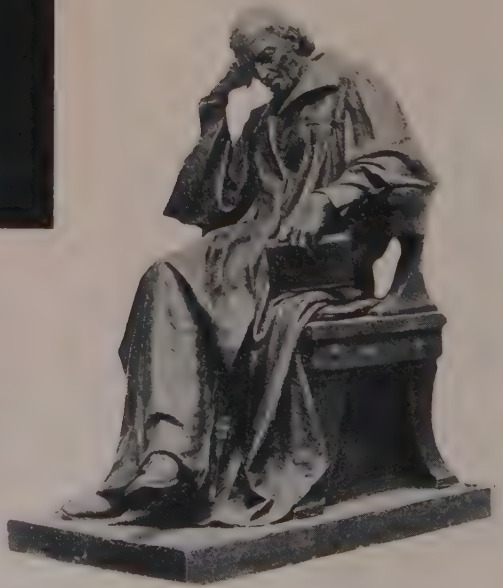
320 Donoghue's *Young Sophocles*, bronze, in the Art Institute of Chicago

JOHN DONOGHUE

For the lyrical audacity of his invention the ill-fated sculptor John Donoghue has a place apart. Born at Chicago in 1853, he died by suicide in 1903. Donoghue was a pupil of Jouffroy's at Paris, and afterward settled in Rome. The *Sophocles* is his masterpiece, and one of our most brilliant sculptures; its author shares with Saint-Gaudens the ability to concentrate his accents, and to make his movement emotionally significant as well as decorative. New tribute has recently been paid this work in its paraphrase by Niehaus for the monument to Francis Scott Key. Comparison of the two reveals the superior inspiration of Donoghue's figure, whose youthful fire is brilliantly rendered in summary planes and sharp accents, and in the bold sweep of lyre and hand. The specific time and place (the poet is leading a chorus after the Battle of Salamis) show Donoghue's independence of the academism of Jouffroy, and only exceptional power could develop formal beauty out of so much particularity. A figure of *Saint Paul* by this sculptor stands in the rotunda of the Congressional Library at Washington.

CHARLES HENRY NIEHAUS, N.S.S., N.A., N.I.A.L.

Niehaus' ready and industrious talent has made him one of the most productive of our contemporary sculptors. Born at Cincinnati in 1855, Niehaus studied at Cincinnati and at Munich. Either from his foreign training or from natural bent he manages at times in single figures to produce a rhythmic composition rare in our sculpture. To this decorative gracefulness, as here, significance is sometimes sacrificed, but the fluent drapery and easy pose of the *Hahnemann* make it a welcome exception to the customary heaviness of our monumental portraits.

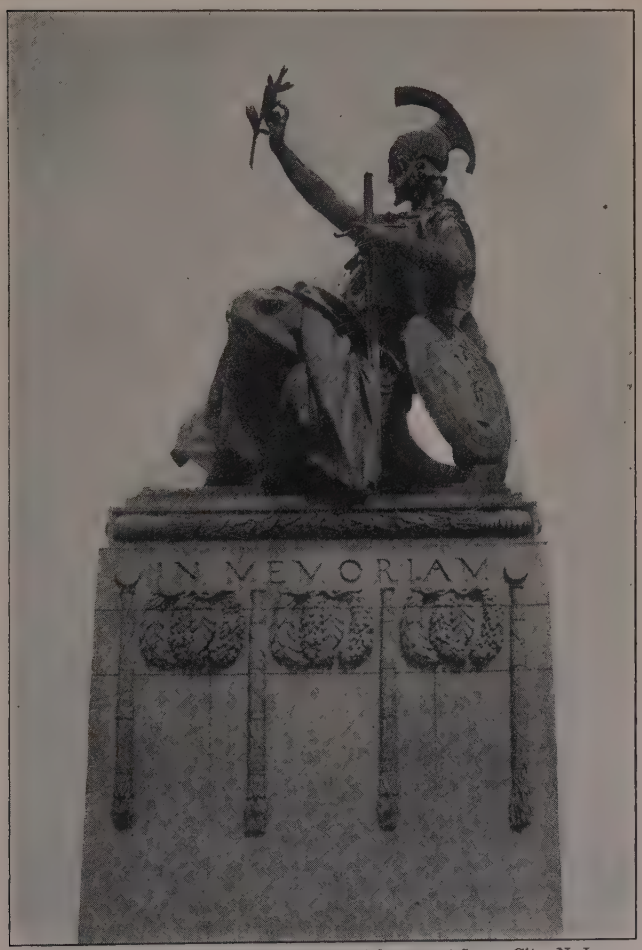


321 Niehaus' *Dr. Hahnemann*, bronze, at Washington

CLEMENT JOHN BARNHORN, N.S.S.

In contrast with the eminently professional facility of Niehaus, Clement Barnhorn offers something of the charm of the amateur in conceptions greater than his technical resources. Born at Cincinnati in 1857, Barnhorn's training under Bouguereau, Puech and Mercié at Paris was less effective in forming his style than his early practice as a wood carver, which in early bronze and marble work betrays itself in occasional blockiness, cylindrical limbs, and a tendency to incise rather than to model. The work here reproduced, however, has profited by these peculiarities to become a very fine modern evocation of Gothic style and content. This sympathy with mediæval art is more apparent still in some of our youngest sculptors, who find in the Gothic and Romanesque of France a more congenial schooling for modern expression than is furnished by the traditional classic.

322 Barnhorn's *Madonna*, limestone, in St. Mary's Cathedral, Covington, Ky.



323 Martiny's *Soldiers and Sailors Monument*, bronze, at Jersey City, N. J.

PHILIP MARTINY, N.S.S., A.N.A.

American architecture at the high point of its ornateness some twenty-five years ago naturally enlisted both the monumental sculptors and also those whose vein was purely decorative. Among the latter one of the most popular is Philip Martiny, who was born in Alsace in 1858 and came to America in the early 'eighties. An architectural decorator, trained by Eugene Dock in Paris, and assistant to Saint Gaudens in New York, Martiny came into prominence at the Chicago Exposition of 1893. Unlike most of our decorators of foreign birth, he contrasts his ornament with the structure it adorns; evading thus any architectonic limitations. His work, though devoid of serious content, achieves an impersonal lightness and gracefulness of effect that is of course an echo of the European rococo tradition, but too rare a feature in our sculpture not to be appreciated.

324 Adams' *Primavera*, bust in colored marble, at the National Sculpture Society Exhibition, New York, 1923

LORADO TAFT, N.S.S., N.A., A.A.A.L.

One finds a fuller and more robust expression and a wider imaginative range in the sculpture of Lorado Taft. Born at Elmwood, Illinois, in 1860, and trained at the Beaux-Arts under Dumont and others, Taft's reputation as a sculptor has been unduly overshadowed by his repute as a writer and teacher. As teacher, he is the strongest force in the art world of Chicago and the Middle West; as writer he has given the most complete account of American sculpture, a source-book to which summaries such as the present one are always deeply indebted, not merely for facts but for thoughtful criticism as well. His later works have aimed more and more at mass effects of the type illustrated by the accompanying reproduction, in which the beautifully modeled figures in half-relief derive a sensitive surface approaching the famous texture of Rodin's work, from the contrast they afford with the unhewn stone. Especially noteworthy are Taft's monumental fountains: at Paducah, Kentucky, and Bloomington, Illinois; the *Fountain of the Great Lakes* and the *Fountain of Time* at Chicago; the *Thatcher Memorial Fountain* at Denver.

HERBERT ADAMS, N.S.S., N.A., P.N.A., A.A.A.L.

A certain tendency of American art in general has been to push to the extreme research of refinement. Among such adepts of the expressive "half-word" are Thomas Dewing in painting (No. 224) and Herbert Adams in sculpture. Herbert Adams was born at Concord, Vermont, in 1858. His five years at Paris under Mercié and other masters left him more of an individualist than is the case with our French-trained sculptors as a rule. His affinities are less with France in any case than with the Italian *Quattrocento* and especially the work of the Della Robbias. Their delicate abstraction of sentiment is rivaled in the sculptor's peculiar forte, viz., his polychrome busts of women, a recent example of which is here reproduced. Ill at ease in bodily anatomy and movement, the fineness of modeling displayed in his heads courts and profits by the stiff test of polychromy.

325 Taft's *Solitude of the Soul*, marble, in the Art Institute of Chicago

326 Tilden's *Mechanics Fountain*, bronze, in San Francisco, Cal.

DOUGLAS TILDEN

As a class the sculptors born in the West are true to the energetic tradition of their origins, more experimental and less bound to traditional forms than their Eastern colleagues. We may group a few Westerners here. Douglas Tilden was born in Chico, California, in 1860. In spite of study in New York and Paris, Tilden's work displays an unacademic originality more at home on the Pacific than the Atlantic coast. Athletes have been his favorite themes, wherein he strives to lift the genre to ideal significance, as also in the huge lever-punch of the *Mechanics Fountain*, served by a group of athletic nudes.

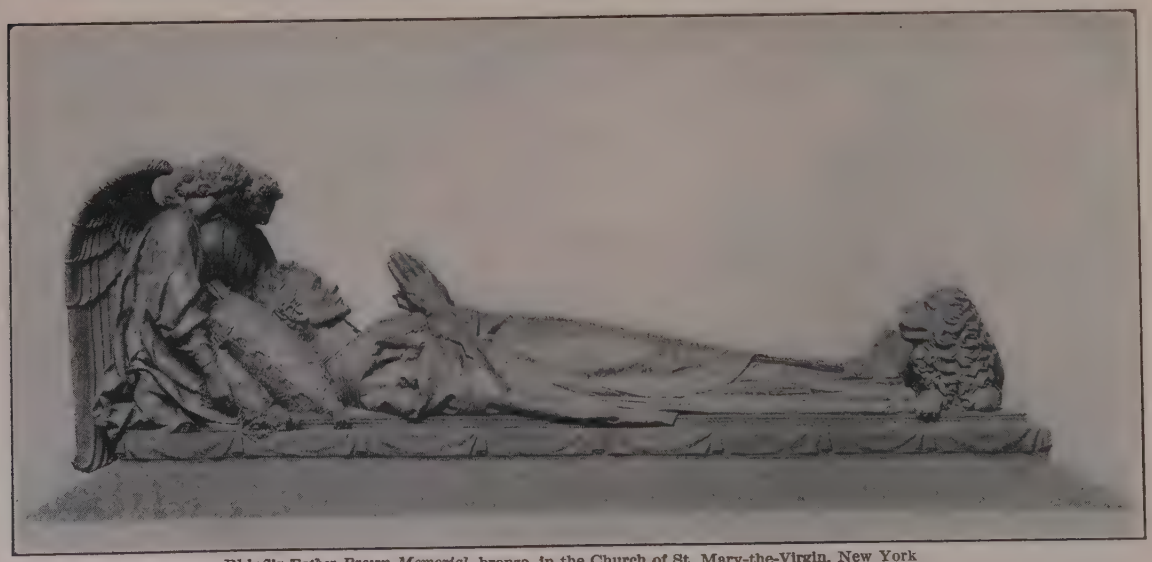
327 Dallin's *Appeal to the Great Spirit*, bronze, in the Museum of Fine Arts, Boston, Mass.

CYRUS EDWIN DALLIN, N.S.S., A.N.A., N.I.A.L.

Cyrus E. Dallin has specialized on the Indian of the great plains. He was born at Springville, Utah, in 1861, when Indian fighting was still an ordinary incident. Dallin studied at Paris under Dampt and Chapu and is instructor in sculpture at the Massachusetts State Normal School. His most successful works have been Indians, whom he depicts in attitudes that lend themselves to monumentality, and with a disagreeable leanness of surface that gives them nevertheless a stark impressiveness of silhouette and a strong character. His groups are metallic and lack invention. His work, like that of the painter, Brush, has added to the richness of our art by showing the possibilities to be found in our Indian background.

JOHN MASSEY RHIND, N.S.S.

To effect a certain monumentality in decorative sculpture through adaptation of the late medieval forms has been the ambition, quite successfully achieved, of J. Massey Rhind. His birthplace was Edinburgh, Scotland, the year 1860. Pupil of the Frenchman Dalou during his exile in London and afterward at Paris, Rhind belongs to the coterie of sculptors of foreign extraction who have supplied our deficiencies in decorative sculpture. A decorator by instinct, he naturally adopts traditional forms and employs them with great understanding, as in this paraphase of a fifteenth-century Burgundian tomb. He is one of our few adepts in ecclesiastical art.



328 Rhind's *Father Brown Memorial*, bronze, in the Church of St. Mary-the-Virgin, New York

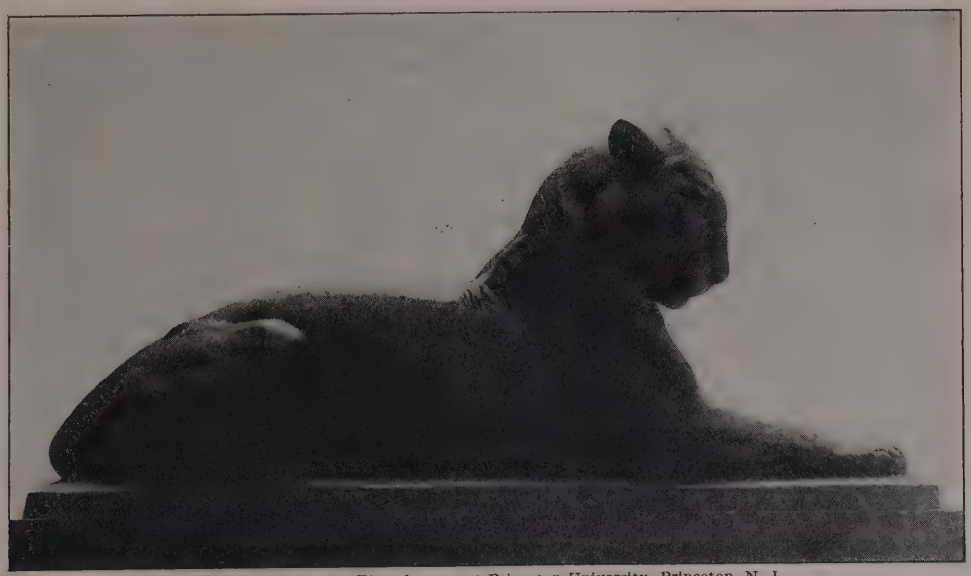
ISIDORE KONTI, N.S.S., N.A.

Isidore Konti's art, on the contrary, is that of a graciously elegant worldliness full of recollections of the charmingly frivolous mood of the eighteenth century. Born in Vienna, Austria, in 1862, he came to the United States in 1890. Konti like Bitter received his artistic education at Vienna, which has retained the rococo tradition more than any other European center. Less responsive than Bitter to the atmosphere of the New World, and ill at ease in the conventional allegory of American monuments, Konti is at his best in works like this which still embodies the fastidious humanism of the rococo style.

329 Konti's *The Brooks*, marble fountain, on the estate of Samuel Untermyer, Greystone, Yonkers, N. Y.

ALEXANDER PHIMISTER PROCTOR, N.S.S., N.A., N.I.A.L.

From his choice of residence A. Phimister Proctor may fairly be grouped with the Westerners. He is internationally known as an *animalier*. He was born in Bozanquit, Ontario, Canada, in 1862 and trained under Puech and Injalbert at Paris. Proctor is the most finished of our animal sculptors. Without the impressionist realism of Kemeys or the force of Shrady, and having nothing in common with Roth's simplifications, this sculptor succeeds in making his beasts monumental without making them moral as well. His animals are two-dimensional, with a French elegance that recalls but does not equal the lithe surface movement of Barye. His latest work, *The Pioneer Mother*, is a monumental group of very effective composition, in which Proctor's penetrating observation has wrought a masterpiece in the rendering of the weary steeds.



330 Proctor's *Princeton Tiger*, bronze, at Princeton University, Princeton, N. J.

331 Grafly's *Portrait Bust of Frank Duveneck*, bronze, in the Museum of Fine Arts, Boston, Mass.

FREDERICK WILLIAM MACMONNIES, N.S.S., N.A., A.A.A.L., Legion of Honor (France)

To be the most audacious and exuberant modeler of his moment is the distinction of Frederick W. Macmonnies. He was born, paradoxically, in Brooklyn, New York, in 1863, before the City of Homes had become metropolitan. Master of a brilliant technique, learned under Saint-Gaudens and Falguière, that is best employed in the rendering of exuberant movement, Macmonnies uses a summary modeling which brings the muscular action into sharp relief. His works have a restless *élan* that contrasts sharply with the usual American sobriety and reveals their author as one who, more than any of our sculptors, has assimilated the French point of view. Macmonnies' staccato style finds its usual and its true expression in bronze. The early interest in painting which led him to study that art for some months in Munich, is still revealed in his pictorial effects, whose *brio* often masks an emptiness of content. Macmonnies' rococo genius, which would have been thoroughly at home in the eighteenth century, is adapted with difficulty to monumental work, in which he often misses the symbolic meaning.

CHARLES GRAFLY, N.S.S., N.A., N.I.A.L.

Among American sculptors who are academic in the good sense, that is, scrupulously studious of appearances and intelligently mindful of tradition, a very high place should be accorded to Charles Grafly. Born at Philadelphia in 1862, trained in the Philadelphia Academy, and under Chapu and Dampt at Paris, this sculptor is a consummate modeler; whose powerful technique in his more ambitious ideal monuments has been wasted in unfruitful symbolism. Among our sculptors he is supreme in the portrait bust, which in his hands attains a minute convexity of surface like Rodin's, but more objective, and equal to the Frenchman's in its illusion of life.

332 Macmonnies' *Bacchante*, bronze, in the Metropolitan Museum of Art, New York

FREDERICK WILLIAM MACMONNIES

THE works here chosen for reproduction are among Macmonnies' first and best. The *Bacchante* gives dynamic force to a rococo theme, and the *Nathan Hale* is a masterpiece of staccato technique in bronze and an admirable expression of an ideally heroic sentiment. Macmonnies' popularity has made him a prolific maker of monuments, in which vivacity and audacious complications make up to some extent for lack of content, and partly conceal his persistent borrowing of arrangements and motifs from French and other foreign models. His *Diana* is thus a brilliant accentuation of Houdon's; a composition entitled *Pax Victrix* is an ingenious combination of Cellini's *Perseus* and Chapu's *Jeunesse;* certain of his large monumental reliefs (such as the *Army* of the Brooklyn Memorial Arch) reveal more than a reminiscence of Rude's *Depart pour la Guerre* on the Arc de Triomphe in Paris. In the Princeton Battle Monument, one of his latest large compositions, a sincere effort is visible after emotional as well as physical energy. The symbolism is however obscure and the surface retains the unfinished effect of the clay model.

333 Macmonnies' *Nathan Hale*, bronze, in City Hall Park, New York, courtesy of the City of New York Art Commission

334 Barnard's *Rising Woman*, marble, owned by John D. Rockefeller. Pocantico Hills, N. Y.

GEORGE GREY BARNARD, N.I.A.L.
Assoc. Soc. Nat. Beaux-Arts (France)

GEORGE GREY BARNARD is the only American sculptor with whose work one would associate the idea of sublimity. It is an aspiration that has fallen on evil times, and has only partially been realized. Nevertheless their larger imaginative vision gives to all the works of Barnard a peculiar importance. He was born at Bellefonte, Pennsylvania, in 1863 and studied under Carlier in Paris, but of the French masters he has felt Rodin's influence most. Like Rodin in his last phase, Barnard tends to philosophize in marble and bronze, a tendency which often destroys the marble beauty which this born chiseler instinctively produces. Barnard's modeling is far from Rodin's intricate manipulation of surface, but his works are much more massive. He is an energetic collector of medieval art and a fine connoisseur. These activities are perpetuated in the Barnard Cloisters, Washington Heights, New York, which have become a branch of the Metropolitan Museum.

335 Barnard's *The Hewer*, marble, at Cairo, Ill.

GEORGE GREY BARNARD

BARNARD'S epic subjects are constantly too vast for full expression; in groups this leads to confusion, but his single figures are at times invested thereby with pristine grandeur. In spite of eccentricities, Barnard is since Saint-Gaudens our most outstanding sculptor; he lacks Saint-Gaudens' poetic clarity and subtle suggestion of environment, but excels him in plastic force and sense of mass. Michelangelo was the youthful sculptor's ideal master, and he resembles the Florentine in his preference for marble, as well as in his love of the colossal and contempt for the merely decorative beauty. He is in fact the only one of our school at the present day who can think without effort in colossal terms.

PAUL WAYLAND BARTLETT, N.S.S., N.A., A.A.A.L., Inst. de France (Corr. Memb.)

BARTLETT was born at New Haven, Connecticut, in 1865 and died in Paris in 1925. He studied under Fremiet, Cavelier, Rodin, and Carrier, and started as sculptor of animals, in which he has no superior in this country. His career was mostly spent in France, where he made a reputation as a skillful bronze craftsman, especially in patinas. His monuments are often pitched in a high key difficult to sustain, and marred by over-modeled drapery, as in the *Michelangelo* of the Congressional Library at Washington, and the *Lafayette* in Paris, here reproduced. Other well-known works by Bartlett are the *Robert Morris* in Philadelphia, the *Ghost Dancer* in the Pennsylvania Academy, and the pediments of the New York Stock Exchange and the Capitol at Washington.

336 Bartlett's *Lafayette*, bronze, in the Place du Carrousel, Paris. A gift to the French nation by the school children of America

HERMON ATKINS MacNEIL, N.S.S., N.A., N.I.A.L.

THE native idealistic tradition of Palmer and French has been carried forward in a more modern technique and mood by Hermon A. MacNeil. He was born at Everett, Massachusetts, in 1866. Pupil of Chapu and Falguière, and teacher at Cornell, the Chicago Art Institute, the Pratt Institute in Brooklyn, and the American Academy in Rome, MacNeil is a strong technician whose power of rendering specific detail and action sometimes interferes with the larger significance of his subjects. His convincing episodes of Indian life and his seal for the National Sculpture Society are his best works to date.

338 Piccirilli's *Fragilina*, marble, in the National Sculpture Society Exhibition, New York, 1923

337 MacNeil's *The Sun-Vow*, bronze, in the Metropolitan Museum of Art, New York

ATTILIO PICCIRILLI, N.S.S., A.N.A.

ITALY, which has supplied virtually all our marble cutters, has also sent us sculptors, among them Attilio Piccirilli. He was born at Massa, Italy, in 1866 and came as a young man to the United States in 1888. This member of a well-known family of Italian marble workmen wields the family technique with the most imagination. Born near the Carrara quarries, Piccirilli displays a delight in material which only those who carve their own marble can share. The neo-classic passion for whiteness clings to Piccirilli's work, but a modern touch is afforded by the compact and simplified composition.

339 Pratt's *Soldier Boy of the Spanish War*, bronze, at St. Paul's School, Concord, N. H.

BELA L. PRATT, N.I.A.L., A.N.A.

Bela L. Pratt endeavored to add a greater robustness to the idealism of the old school, and found the synthesis beyond his powers. Perhaps the very confusion of his ideals accounts for his popularity. People like the imprecise since it imposes no touch of definition. Pratt was born at Norwich, Connecticut, in 1867 and died at Boston in 1917. Pratt studied first under Saint-Gaudens, and then with Chapu and Falguière in Paris. His most successful works were minor decorative themes involving forms of immaturity; his many monumental works are marred by the vicious Falguière formulas of drapery and by over-modeling of features and anatomy.

KARL BITTER, N.S.S., N.A., N.I.A.L.

Of our many foreign-born sculptors, none except Saint-Gaudens more fully became one of us than Karl Bitter. He fled from Austria to escape a brutalizing military service and became the most whole-hearted of Americans. Born in Vienna, Austria, in 1867 he escaped to the United States in 1889 and died in New York City in 1915. Trained like Konti under Hellmer at Vienna, Bitter was a most versatile sculptor, and responsive to the taste of his adopted country. Director of sculpture at three of our expositions, his early work had the baroque character and easy virtuosity which his European background could supply. This phase is illustrated in the *Standard Bearers* on rearing horses at the Pan-American Exposition of Buffalo. His charming talent as a little master is shown in the bronze doors for Trinity Church, New York. They brought a popularity upon which he built with good effect until his untimely death.

340 Bitter's *Pruning the Vine*, plaster model in the Metropolitan Museum of Art, New York, for the Lowry Memorial, Minneapolis, Minn.

KARL BITTER, N.S.S., N.A., N.I.A.L.

BITTER's later work is in sharp contrast both to his miniature and to his "exposition" style, with no loss of versatility but with marked increase in thoughtfulness. Using a German simplification in the Lowry Memorial to underline his decorative scheme, he reverts to the rococo in the beautiful figure (designed by Bitter, but modeled by Konti after his compatriot's death) which crowns the barren Plaza Fountain. The swift precision which these Viennese inherited from Europe has here acquired stability and slower rhythm.

341 Bitter's *Abundance*, bronze, on the Plaza fountain, New York, courtesy of the City of New York Art Commission

342 Borglum's *The Flyer*, bronze, at the University of Virginia, Charlottesville, Va.

GUTZON BORGLUM, Assoc. Soc. Nat. Beaux-Arts (France); Royal Society of British Artists

THE numerous artistic controversies associated with the name of Gutzon Borglum should not obscure his position as a sculptor of power and originality. He has a streak of titanism which assorts none too harmoniously with his generally realistic outlook. He aspired to carve Stone Mountain as Ghirlandaio longed to fresco the walls of Florence. Gutzon Borglum was born in Idaho in 1867. More versatile than his brother Solon, Gutzon Borglum is also a painter, and carries the pictorial impressionism common to both beyond the ordinary rules of plastic form. Obviously imitative of Rodin's last phase, whose influence he encountered when he went as student to Paris in 1890, he substitutes for the Frenchman's movement of surface a movement of silhouette. His mood easily ranges from the purely physical energy of the *Mares of Diomedes* in the Metropolitan Museum, to the pathos of his colossal head of Lincoln.

343 Borglum's *Rough Rider*, bronze, at the National Sculpture Society Exhibition, New York, 1923

SOLON HANNIBAL BORGLUM, N.S.S., A.N.A.

THE younger Borglum pursued a more closely limited course with more coherent results. His plastic chronicle of the tragedy of the plains is intense and beautiful. He had led the horseman's life. Born at Ogden, Utah, in 1868, he died in New York in 1922. This sculptor of Western genre was the son of a Danish physician, once a wood carver. Taught by his brother, Rebisso, and Frémiet in Paris, Solon Borglum's long experience on the plains is reflected in his dominant physical interest and the unusual sense of atmosphere which make his impressionistic silhouettes suggestive of distance, hot sunlight, or storm. He was influential as a teacher and left a record of his methods in a remarkable book on design and compositions. His art is more at home in genre groups which seem sometimes to bring John Rogers up to date, but he has nevertheless produced a number of monuments.

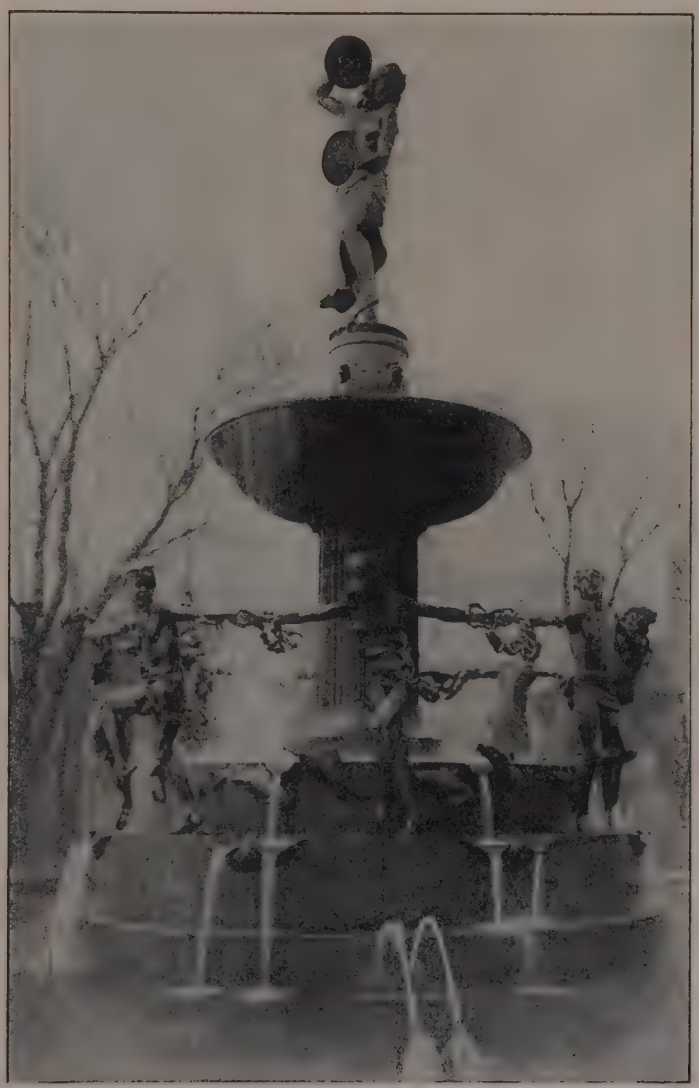
EDMOND T. QUINN, N.S.S., A.N.A., N.I.A.L.

THE objective rectitude of the older tradition of J. Q. A. Ward is continued with a more positive artistry by Edmond T. Quinn, whose work until recently has been chiefly in portraiture. Born at Philadelphia in 1868, he was a pupil of the Pennsylvania Academy, and later of Injalbert in Paris. Quinn has produced his best work in two recent monuments, the *Edwin Booth* of Gramercy Park, New York, and this *Victory*. An objective sculptor with a reverence for his subject rare in recent art, Quinn has found in this worn figure, compounded of the *Parthenos* and *Jeanne d'Arc*, the deepest and truest note so far sounded in our World War memorials. There is in it the lassitude which pervaded Europe and America in the period succeeding the armistice — the sadness of a victory which counted the costs. The happy influence of Saint-Gaudens on our school is seen not merely in the fleeting resemblance of the figure to the master's *Peace of God*, but also in the stark contrast of sculpture and wall.

344 Quinn's *Victory*, bronze, for the World War Memorial, New Rochelle, N. Y.

ALEXANDER STERLING CALDER, N.S.S., N.A., N.I.A.L.

It is far from such self-contained work to the florid energy of the late A. Stirling Calder. However, both moods are valid. Calder strove to give reality to the somewhat theatrical vehemence of the French school, and if he did not wholly succeed, at least he achieved his own expression. Born at Philadelphia, in 1870, the son of a Philadelphia sculptor, Calder began his studies at the Pennsylvania Academy, and continued them with Chapu and Falguière in Paris. He had charge of the sculpture at the Panama-Pacific Exposition at San Francisco, contributing to that display his *Fountain of Energy*, an acrobatic nude on horseback supporting two winged genii on his shoulders. He resembles Macmonnies in muscular accent and movement, but reflects a more contemporary Parisian fashion of loose pictorial composition.



345 Calder's *Depew Memorial Fountain*, bronze and marble, Indianapolis, Ind.

346 Weinmann's *General Macomb*, bronze, at Detroit, Mich.

ADOLPH ALEXANDER WEINMANN, N.S.S., N.A., N.I.A.L.

The making of commemorative medals and plaquettes occupies some of our ablest modern sculptors. Most of them are also excellent in portraiture, as would be expected, and some in larger sculptures. Such is the case with Adolph A. Weinmann, perhaps our foremost medalist. Weinmann was born at Karlsruhe, Germany, in 1870 and came to the United States at the age of ten. Having served an early apprenticeship in ivory and wood carving, Weinmann later worked under Saint-Gaudens at the Art Students' League. An artist of powerful line, Weinmann carries the unhesitating precision evinced in his medals into monumental sculpture. The virile movement of his silhouettes has significance as well as authoritative beauty. (See also No. 367.)

347 Bronze Plaque by Brenner for the fiftieth anniversary of the University of Wisconsin

VICTOR DAVID BRENNER, N.S.S.

Except for an occasional portrait bust and a fountain at Pittsburgh, Victor D. Brenner has usually stuck to his specialty of the medal and small relief. In this field he is an acknowledged master. He was born at Shavely, Russia, in 1871, and got his early training from his father, a Russian Jewish seal engraver. Brenner also studied under Ward in New York and with Roty in Paris, the famous medalist, the most robust and the most delicate of masters. This may have favored a rare combination of qualities of good relief in miniature in Brenner's work, namely, clear contours that nevertheless coax the light and shade, and an economy of forms with sufficient area left to the unworked field.

HENRY MERWIN SHRADY, N.S.S., A.N.A., N.I.A.L.

The old naïve realism that comes down from Rush never completely surrenders. One finds it vigorous in such a recent sculptor as Henry M. Shrady. He was born in New York City in 1871 and died in 1922. Shrady died just as his one great work, the *Grant Memorial*, was completed. Completely self-trained, Shrady was primarily an animal sculptor, of unrelenting realism which gives great force to his horses in movement, as compared with the decorative or impressionistic effects sought by others. Extended to the inanimate detail of uniforms and accoutrements — to say nothing of the accurate but stationary gun carriage — such realism becomes merely photographic.

348 Shrady's *Artillery Coming to Halt*, bronze, for the Grant Memorial, Washington

BESSIE POTTER VONNOH, N.S.S., N.A.

Bessie Potter Vonnoh who was born at St. Louis, Missouri, in 1872, is perhaps the ablest of a number of American women artists who have worked in small sculpture on familiar themes. A pupil of Lorado Taft, Mrs. Vonnoh is best known for her small groups of mothers and children. Her style, like that of nearly all our woman sculptors, is too sensitive to be monumental, and a trend toward the elusively pictorial has led to experiments with modern costume resembling Troubetskoy's. The group here reproduced suggests Carpeaux' *Danse*, but substitutes for the ideal content of the French group a charming realism which materializes the decorative scheme by staccato accents, and by the *gaucherie* of immaturity. Such work may be regarded as a modern equivalent for the terra cotta figurines of ancient Greece.

349 Bessie Potter Vonnoh's *Allegresse*, bronze, in the Detroit Institute of Arts

350 Lukeman's *Francis Asbury*, bronze, at Washington

HENRY AUGUSTUS LUKEMAN, N.S.S., A.N.A.

It is a tribute to the generosity of Daniel C. French as a teacher that his pupils and assistants have pursued quite various ways. Perhaps the closest by temperament to the master is Augustus Lukeman, born at Richmond, Virginia, in 1872. Lukeman's training, save for a brief period under Falguière in Paris, has been mostly under French, whose formulas he is only now beginning to discard. His merit lies in ability to give mass and form to drapery and to keep his faces and realistic allusions sufficiently out of focus. He has a monumental instinct, but an insufficient mastery of technique makes the handling of detail troublesome to him.

351 Roth's *Polar Bears*, bronze, in the Detroit Institute of Arts

FREDERICK GEORGE RICHARD ROTH, N.S.S., N.A., N.I.A.L., S.A.A.

Our most searching modeler of animals is Frederick G. R. Roth, who was born in Brooklyn, New York, in 1872. Roth is exceptional in having studied at Vienna, under Hellmer and Meyerheim. He represents the more modern type of animal sculptor, having neither the summary realism of Kemeys nor the decorative prepossessions of Proctor, but excelling both in mass and in ability to make his surfaces as expressive as his silhouette. The modern quality of his work consists in deliberate deformations which emphasize the characteristics of species. Roth is more versatile as to material than most *animaliers*, adding marble and glazed terra cotta to the usual bronze. In glazed terra cotta he has had success in adapting animal figures to the design of tiles.

JANET SCUDDER, N.S.S., A.N.A.

Janet Scudder represents the American sculpture that has been profoundly influenced by the early Renaissance. She has explained the matter herself in her charming autobiography "Modelling my Life." She was born at Terre Haute, Indiana, in 1873. Miss Scudder had a varied training, first at the Cincinnati Art Academy, then under Lorado Taft, later with the Academies Vitti and Colarossi in Paris, and finally with Macmonnies. She has made her reputation, sufficient to warrant representation in the Luxembourg Gallery at Paris, with fountain and garden figures, whose extreme refinement of style only emerges on close acquaintance, so complete is their assimilation to their setting. The movement of Macmonnies' *Bacchante* and *Diana* has left its mark on Miss Scudder's *Victory*, but her master's lean energy is here reduced to delicate rhythm. The sensitiveness of this figure is a quality of nearly all the work of the women sculptors of America, exception being made of the monumental style of Malvina Hoffman. They find their best expression for this reason more often in the statuette than in the statue, and in decorative pieces whose fresh charm and dainty minutiæ annually delight the visitors to our exhibitions.

352 Janet Scudder's *Victory*, bronze statuette, in the National Sculpture Society Exhibition, New York, 1923

ANDREW O'CONNOR, JR.

Andrew O'Connor, Jr., another of French's pupils, has worked out a more modern and impressionistic modeling. Born at Worcester, Massachusetts, in 1874, and the son and pupil of the sculptor of the same name, O'Connor worked afterward with French in New York. He is the author of the central door and tympanum of St. Bartholomew's in New York, and of an original *Lincoln* at Springfield, Ill., whose active pose is what one would expect from O'Connor's restless fingers. His expressive sculpture has a rapid movement of surface which contributes as much as vigorous attitude to its vivid effect. Such qualities align O'Connor with the Rodin following, particularly with that wing which has accentuated Rodin's dictum that sculpture is "all lumps and hollows" to Rosso's theory that it consists entirely of light and shade. O'Connor's American training has sufficed to check this tendency, and his statues have weight enough to give form to their impressionistic modeling.

353 O'Connor's *General Lawton*, bronze, at Indianapolis, Ind.

354 Chandelier by Keck, bronze, in the Education Building, Albany, N. Y.

CHARLES KECK, N.S.S., A.N.A.

The problem of the young sculptor of to-day is largely to reconcile with his personal independence the mass of reminiscence forced upon him by academic education. That the problem is soluble is shown by the sculpture of Charles Keck and Anna Hyatt Huntington. Charles Keck was born in New York City in 1874, coming from a family of craftsmen. He was a pupil of Saint-Gaudens, and Fellow of the American Academy at Rome. He is best known for his monuments, especially a beautifully executed equestrian *Jackson* at Charlottesville, Virginia. His monuments, while often lacking content, carry their scale better than much of our sculpture of colossal size. Practice as architectural decorator has taught him to combine weight with fitness; the craftsman is evident in refusal to allow the lovely figures of his *Chandelier* to be obvious at the expense of design.

355 Anna Hyatt Huntington's *Jeanne d'Arc*, bronze, on Riverside Drive, New York, courtesy of the City of New York Art Commission

ANNA V. HYATT (HUNTINGTON), N.S.S., N.A.

A SIMILAR decorative fastidiousness not devoid of monumentality is the goal which Anna Hyatt Huntington has reached through various stages of intelligent experimentation. Born at Cambridge, Massachusetts, in 1876, the author of the equestrian *Jeanne d'Arc* made her reputation first with small bronzes of animals, in which she at times rivaled the disregard for conventional composition of her teacher Gutzon Borglum. Of late her theme has been Jeanne d'Arc, the subject of two reliefs and a medal — charming evocations of the fifteenth century — in addition to the boldly conceived monument here reproduced, which contrasts with the sensitive genre generally cultivated by our women sculptors.

356 Fraser's *The End of the Trail*, bronze, at San Francisco, Cal.

JAMES EARLE FRASER, N.S.S., N.A., N.I.A.L.

THE ablest of the many pupils of Saint-Gaudens is surely James Earle Fraser, a universal craftsman, equally able in the medal, the portrait and the monumental. Fraser was born at Winona, Wisconsin, in 1876 and worked successfully with Saint-Gaudens and with Falguière in Paris. Fraser is able, by the narrowest of margins, to combine a most sensitive record of transient reality with monumental necessities. In his most famous work, here reproduced, the casual composition is ennobled by the fatality of the bowed figure and linked with the universal by the storm that blows across it. On Fraser one may say that the poetry of Saint-Gaudens has descended, if not his strength.

MAHONRI YOUNG, N.S.S., N.A.

A SOMEWHAT similar pictorialism inspires the sculpture of the very versatile artist Mahonri Young, who was born at Salt Lake City, Utah, in 1877. Young's exceptional power as a linear draftsman and his practice of etching have conditioned his sculptural style, which is made up of extraordinarily convincing silhouettes of movement and posture and a loose impressionism of surface. His statuettes are sketches of physical effort with little of the deeper content embodied in Meunier's laborers, or of the atmosphere of Abastenia Eberle's *Windy Door-step* (No. 358), but possessing in high degree the etcher's power of swift selection.

357 Young's *The Rigger*, bronze statuette, in the Newark Museum Association, Newark, N. J.

358 Abastenia St. Leger Eberle's *The Windy Door-step*, bronze statuette, in the Worcester Art Museum, Worcester, Mass.

ABASTENIA ST. LEGER EBERLE, N.S.S., A.N.A.

The study of labor in small sculpture has also been the theme of Abastenia St. Leger Eberle. She has treated it with sympathy, learning and gusto. She was born at Webster City, Iowa, in 1878, and studied with Kenyon Cox and George Barnard. The genre which deals with the tragic and picturesque in the life of the laborer and his people, created by Meunier in Belgium and Thornycroft in England, has found many exponents also in America, notably Mahonri Young and the author of the *Windy Door-step*. Miss Eberle's statuettes surprise the picturesque and achieve a strong suggestion of atmosphere and color.

RUDULPH EVANS, A.N.A.

As we survey these younger sculptors we must expect a very varied and experimental art without any apparent characteristics of a school, unless it be the universal responsiveness to current sculptural fashions. Rudulph Evans has come quickly forward under this program. He was born at Washington, D. C., in 1878 and studied under the antipodal masters Falguière and Rodin. Evans gained fame through the beautiful statue which is here reproduced from the figure in the Metropolitan Museum of Art, New York. Replicas of the *Golden Hour* exist in the collection of Frank Vanderlip and in the Luxembourg gallery at Paris, the last named having been purchased for the Luxembourg by the French Government. The motif is rather German than French, being commonly used for German garden figures. The Teutonic suggestion ends with this, for Evans' girl has the purity of Palmer's *White Captive* (No. 298), sophisticated by French technique, and not free from Falguière's inevitable suggestion of the posed model. A bronze *Boy with a Panther* (worthy rival of McCartan's *Diana* in the Metropolitan Museum), now in the possession of Mr. Frank Vanderlip, shows an increased spontaneity of pose, and more fluent modeling. From Lorado Taft, Evans' *Golden Hour* has won praise as "one of the finest things in American sculpture . . . a rare combination of delicacy and strength, of frankness and reticence."

359 Evans' *The Golden Hour*, marble, in the Metropolitan Museum of Art, New York

EDWARD McCARTAN, N.S.S.

In Edward McCartan's hands small sculpture has chiefly served its traditional and idealist purpose, with, however, a sufficiently individual accent. McCartan was born at Albany, New York, in 1878. He sought his training in the Art Students' League and the Ecole des Beaux-Arts at Paris. McCartan has been mainly a maker of small bronzes; his best essay in monumental work, here reproduced, is still a genre composition, and by that token well-fitted to its subject. Feminine in content and approach, McCartan's sure delicacy of touch, particularly in his statuettes and relief, seems like Hellenistic refinement of Warner's Hellenic brevity.

360 McCartan's *Eugene Field Memorial*, bronze, in Lincoln Park, Chicago

ROBERT INGERSOLL AITKEN, N.S.S. (ex-president), N.A., N.I.A.L.

A more fiery spirit informs the eclecticism of Robert I. Aitken, who was born at San Francisco in 1878. A pupil first of Tilden, Aitken studied at Paris from 1904 to 1907. He is a sculptor of accomplished technique, but subject to the model or manner of the moment. Aitken reflects the sequence of sculptural fashions, including in his output, beside the French nudes of the *Fountain of Earth*, some photographic World War soldiers, experiments in the Rodin style, and recent Modernist simplifications.

361 Aitken's *Fountain of Earth*, at the Panama-Pacific Exposition, San Francisco, Cal.

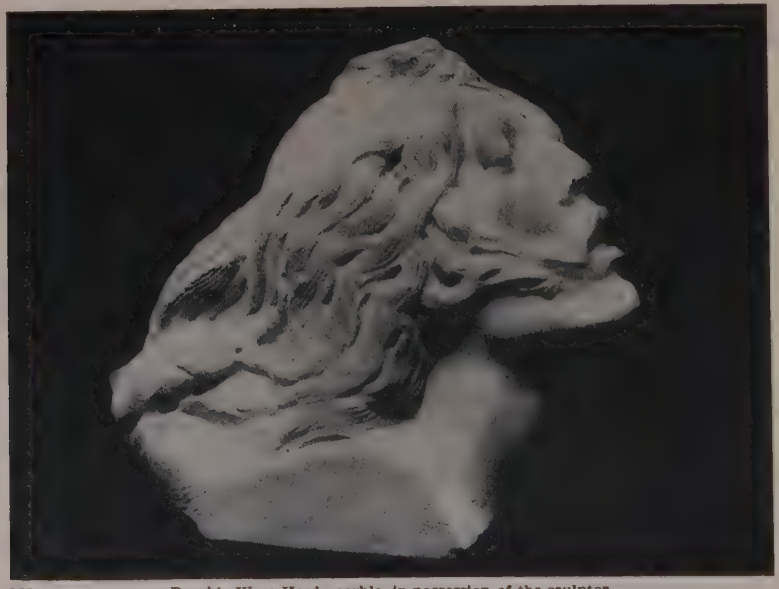
362 Gregory's *Wood-Nymph*, marble garden figure owned by Mrs. H. P. Whitney, Roslyn, Long Island

JOHN GREGORY, N.N.S.

THE desire to recover the nervous grace of archaic sculpture has animated many of the sculptors of Northern Europe and some Americans. Of these John Gregory is among the most accomplished. He was born in London, England, in 1879, and came to the United States in 1893. Gregory studied in New York, Paris and Rome, and was a pupil of Barnard and Mercié. A stylist like Manship and Fry, he is less two-dimensional, and less purely decorative in interest. The rapid silhouette of Manship's works acquires a plastic suavity in his hands; he controls his archaism to the ends of a lyric content which is generally appropriate to its Hellenic vocabulary.

CHESTER BEACH, N.S.S., N.A., N.I.A.L.

WHOLLY modern if not yet entirely personal and consistent is the plastic vocabulary of Chester Beach. He was born at San Francisco in 1881, became a pupil of Verlet and Roland at Paris, and also studied at Rome. A versatile artist, known as a medalist as well as a worker in various stones, bronze and ivory, he displays in each field the power of making his medium expressive by its mere texture. Often reminiscent of Rodin's sculptured epigrams, his works are for the most part arresting but fragmentary, moving slowly as yet toward monumental significance. His works include the *Sacred Fire* in the Academy of Arts and Letters, New York, and a reredos for Saint-Mark's-in-the-Bouwerie.



363 Beach's *Wave Head*, marble, in possession of the sculptor

364 Manship's *Centaur and Nymph*, bronze, in the Metropolitan Museum of Art, New York

PAUL MANSHIP, N.S.S., N.A.

Of our numerous eclectics and archaists Paul Manship, for the intelligence of his anthologizing and the brilliance of his technique, is easily chief. Manship was born at St. Paul, Minnesota, in 1885. He is the most prominent member of a group of stylists, issuing chiefly from the American Academy in Rome, and including Sherry Fry, John Gregory, and C. P. Jennewein, who represent a movement internationally evident toward ignoring content in the interest of decorative beauty. This they find mostly in the archaism of Greece or the Far East, or a combination of both. The exotic quality of such imitation appears in its application to American themes, as in Manship's amusing *Revolutionary Soldier* at Danville, Illinois.

365 Malvina Hoffman's *The Sacrifice*, marble, for the Harvard War Memorial, now in the Cathedral of St. John the Divine, New York

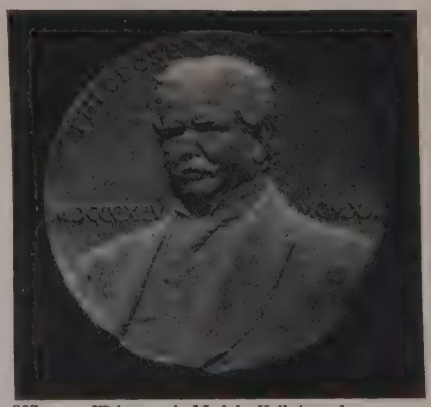
MALVINA HOFFMAN

The criticism of many of our woman sculptors that they are deficient in energy does not apply to Malvina Hoffman. Her early work had the unabashed physical exuberance of Macmonnies. The French Government paid her the honor of buying work of this sort. Latterly she has followed the trend toward abstraction. She was born in New York City in 1887 and trained under Gutzon Borglum and Rodin. Malvina Hoffman has here, in the *Harvard War Memorial*, advanced in Modernism beyond her teachers to the architectural simplifications of the Germans, Lederer and Metzner. The kneeling mother is perhaps too particularized to assist the generalization; and not enough so to add a note of poignancy.

ANTHONY DE FRANCISCI, N.S.S.

We close our rapid survey with one of those new Americans whose art has grown modestly and surely out of a background of sound artisanship. Anthony de Francisci was born in Italy in 1887. A garden sculptor of the Italian marble cutter school, De Francisci's medals are far superior to his statues. They lack the sharp definition with which Weinmann exacts full value for every contour, but avoid the sketchiness whereby many sculptors confuse medallic art with low relief. His power lies in a justly balanced composition and a nice sense of the part to be assigned to the vacant field. Weinmann's low relief shows the schooling of Saint-Gaudens, who lifted American bas-relief to a leading rank in art. He more than other pupils has absorbed the master's effective sense of scale.

366 De Francisci's crew medal, for the British-American cup



367 Weinmann's Medal – Vail Award

CHAPTER XIX

REPRODUCTIVE ENGRAVING

ALTHOUGH the various processes of engraving have always been used as a means of direct artistic expression, their main use has been for reproduction, the engraver copying and multiplying another man's designs. This was emphatically the case in Europe toward the end of the seventeenth century, when the printed picture made its first timid appearance in the British colonies of America. England, moreover, was very backward as compared with the European continent, and the British colonists were naturally still more backward. Until the nineteenth century, the few American engravers were mostly amateurs or silversmiths who on occasion passed from engraved ornament and lettering on metal to feeble pictorial design. Here the chief exception is Peter Pelham, a professionally trained mezzotinter who came to Boston in 1727, but evidently was unable to maintain himself by his art, since, in 1738, we find him teaching "Dancing, Writing, Reading, painting upon Glass, and all kinds of needlework." From the year 1800 all sorts of engraving were practiced in America with professional competence, chiefly as a means of reproduction. Artist engraving, or better painter-engraving, is rare before 1870, and not really common until 1890, when photo-mechanical engraving relieved the manual processes of their immemorial task of reproduction.

These facts dictate our general divisions. First, for convenience, the colonial period up to 1800 will be briefly sketched, then reproductive engraving will be traced by processes until their supersession by photo-engraving. Painter-engraving, again treated according to processes, will naturally claim a special section. I shall depart from this classification to the extent of treating such special subjects as book and magazine illustration separately, as well as political and social caricature. Here clarity will atone for apparent repetition.

Before proceeding, a word on reproductive engraving in general is essential. At all times the greater number of printed pictures have served a utilitarian purpose, so the making of them should be regarded rather as a fine trade than as an art, narrowly speaking. In America the majority of printed pictures have been made by or for commercial firms. One must remember that the stamp on a blacking box and the label on a pickle bottle are just as much prints as a painter-etching or a lithograph. The thing becomes art not by virtue of its destination but by virtue of beautiful design and execution, quite as, for the same reason, a state paper or a commercial report might be good literature.

The study of our colonial engraving belongs rather to antiquarianism than to art. Our colonial printed pictures were few and mostly by untrained engravers who, to meet a commemorative or patriotic emergency, dropped other tools for the graver or burin. The following explanations of the different forms of engraving early in use in America may be helpful.

Woodcutting is usually executed by drawing, later by photographing the design on a polished block of boxwood cut across the grain. If the design is in lines, the intervening wood surface is cut away by an instrument of triangular or lozenge section called a graver. This is pushed by the ball of the hand, or, more usually, the block is pushed against it. When the lines are cleared and brought into relief, the block is inked and a reversed impression may be obtained by pressing paper upon the inked block. Since the

wood block is in relief it can be set up with type and printed at the same time. This, with its rich blacks, which harmonize with the type face, make it the ideal method for book illustration, especially that of a decorative kind. When the design is not in lines, but in tone, the tones must be translated by the woodcutter into areas of parallel or crossed lines. This translation, which involves technical difficulties and great drudgery, was later effected more handily by the white-line process which will be later described.

Line engraving is executed on copper or other suitable metal, by grooving out the lines of the design with an instrument of triangular or lozenge section called a burin. It is pushed by the hand and the deeper lines must be gone over many times. The burin raises a roughness or "burr" along the lines which is generally polished away. The plate is then covered with printers' ink and wiped clean, leaving the ink in the engraved lines. To print, a wet sheet of paper is laid on the plate, and the two are run through a roller-press under heavy pressure. This drives the paper into the inked lines, and when the paper is pulled away from the plate it brings away the ink and the reversed design with it. In the nineteenth century the engraved copper was often electroplated with steel for greater durability or the engraving was executed on a steel plate. In line engraving the preparatory work is generally shortened by biting in the first lines with acid.

Except that the dot instead of the line is the unit, stipple engraving is executed like line engraving. The dot, or rather the depression which holds the ink and makes the dot, may be engraved by flicks of the burin, by special punches, or lines of regularly spaced dots may be made with a toothed wheel called a roulette. The effect is rather light and powdery and lends itself to coloring. If this is effected by carefully painting the plate with colored inks and printing, we have a color print. A colored print is one that is printed black and then colored by hand.

Mezzotint is a method of engraving in tone instead of lines. Usually the entire surface of a copperplate is roughed with a toothed instrument called a rocker. The plate will now hold ink and print uniformly black. Where middle tones are wanted, the roughness is somewhat smoothed down by a scraper or burnisher. These passages hold less ink and print lighter. Where white is desired, the plate is burnished smooth. The printing is as in engraving, but with less pressure. The method of drawing may be described as negative, the lights being taken out and the darks left, whereas other forms of engraving may be regarded as positive, the lights being left and the darks put in. However, by drawing directly with the rocker and leaving the lights, a positive method is possible also in mezzotint. The mezzotint plate may be steeled, with some loss of richness.

Aquatint was invented in France about the middle of the eighteenth century, to cope with the difficulty of reproducing wash drawings, and as a means of color printing. The copperplate is covered by granulations of resin and put in the acid bath which bites into the copper exposed between the dots of resin. Or the plate can be mechanically pitted, as by running it through the press with sandpaper. The rather loose and uniform granulation thus produced can be scraped or burnished away after the fashion of mezzotint. Etched lines may be added if desired, and a color print may be made by carefully coloring the plate or superimposing colors by printings from several plates successively. More often the print was colored by hand. This and lithography are the most flexible of the old reproductive processes, and their refinements of copyism have hardly been surpassed by photo-engraving.

In preparing this study I have freely used an unpublished manuscript by William M. Ivins, of the Metropolitan Museum. He also selected about three-quarters of the illustrations. Without so substantial a nucleus, I should hardly have ventured upon a study as difficult and perplexing as it is interesting. To Dr. Frank Weitenkampf of the New York Public Library, apart from the aid of his indispensable book, *American Graphic Art*, I owe many suggestions and repeated courtesies.

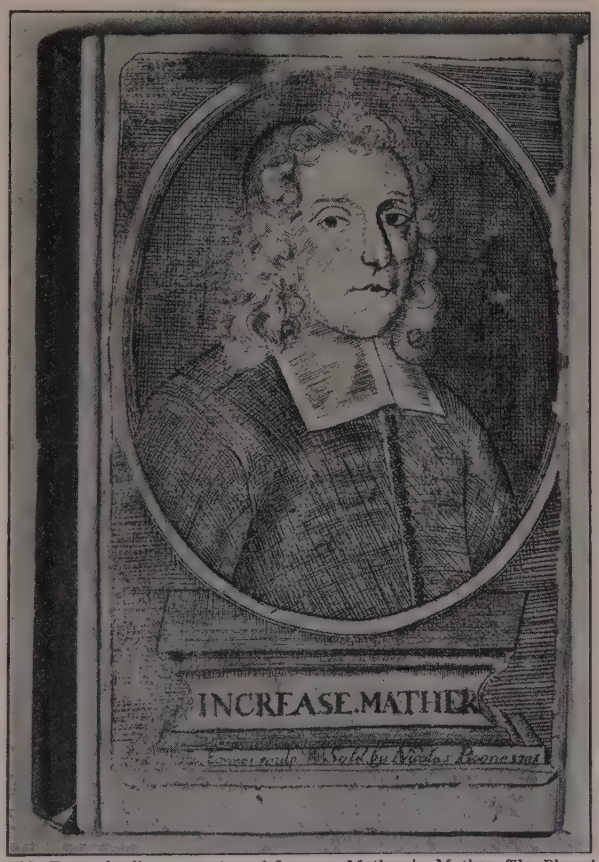
368 From the woodcut of Richard Mather in Green, *John Foster, the Earliest American Engraver*, Boston, 1909

JOHN FOSTER

A RUDE woodcut of the Reverend Richard Mather is, so far as we know, the first engraving of any sort to be made in the British colonies in America. It was cut as a frontispiece for an obituary pamphlet published in 1670. The engraver was a young Harvard graduate and schoolmaster, John Foster, who was born in 1648 and died in 1681. He was a parishioner of Mather's at Dorchester, and the crude portrait must be regarded as the tribute of an amateur to a beloved pastor. Foster apparently had as his exemplar the equally unskillful painting now owned by the American Antiquarian Society, at Worcester, Massachusetts. At least, his untrained hand was guided by much good will, for something of the gentle, timorous and self-distrusting character of the first of the Mather divines transpires from the rude effigy. In 1674, John Foster set up the first printing press in Boston, and his name is associated without much certainty with early map-making in the colonies. He represents the willingness and indeed the need of the pioneer craftsman to lay his hand to any sort of task. (See Vol. XI, No. 20.)

THOMAS EMMES

THE first American line engraving on copper (see technical explanation, page 224) was also of a Mather, the Reverend Increase Mather, Richard's more famous son. Concerning Thomas Emmes, who unhandily scratched the portrait on copper after an earlier print, and signed it, we have no information. It was used as a frontispiece for Increase Mather's tracts, *Ichabod* and *The Blessed Hope*, in 1701 and 1702. To his distinguished subject, the engraver did scant justice. In capacity and success Increase Mather compared well with the contemporary diplomat prelates of Europe. Aside from being a valued preacher and theologian and President of Harvard University, he had for years served his colony at London as Commissioner to the throne, and in this function had won the confidence of two kings and of the Protector Cromwell. Little of this patrician career is suggested in Thomas Emmes' engraving, but other and better likenesses tell the story eloquently. (Vol. XI, No. 32.) There was small chance for the development of the arts in seventeenth-century New England, whose population was mostly farmers clustered in tiny villages and busy with clearing the forests or freeing the soil from roots and stones. Farmers and fishermen struggling hard to make a living for themselves and families were not likely to develop into artists.



369 From the line engraving of Increase Mather in Mather, *The Blessed Hope*, Boston, 1701, courtesy of the Metropolitan Museum of Art, New York

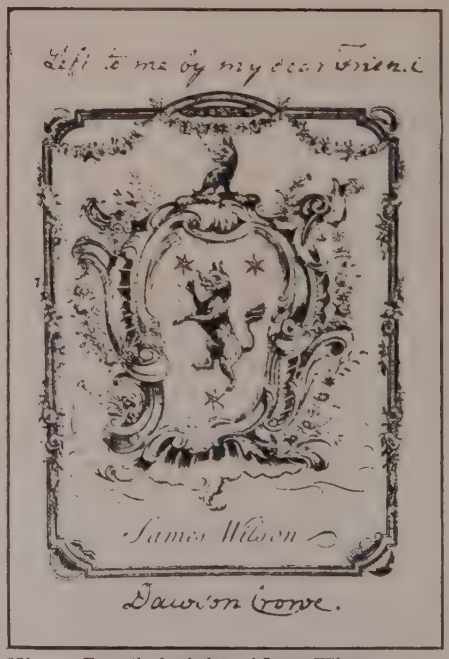
370 From the mezzotint portrait of Cotton Mather in the New York Public Library

PETER PELHAM

It was again a Mather who was commemorated in the first mezzotint (see technical explanation on page 224) scraped in America, in 1727; and with it we reach at last a professionally competent work. Peter Pelham made it from his own characterful portrait of the Reverend Cotton Mather, catching adequately the somewhat pompous benignity of the famous divine and church historian in his sixty-sixth year. It was the first framing print made in the colonies. In England, Pelham had engraved twenty-three portraits, and there he must have enjoyed a certain consideration, for he was permitted to paint and engrave the children of George II. During the twenty-four years of his activity at Boston until his death in 1751, he scraped fifteen portraits and a large view of Louisbourg. Copying usually his own competent portraits or those of Smibert, he prepared the way for better work than his own toward the end of the century. Pelham is our first professional maker of printed pictures. In his time New England was a well developed community with many towns whose history ran back a hundred years.

NATHANIEL HURD

For more than thirty years after Pelham's death there was no good portrait engraving in the colonies. However, the continuity of the engraver's art was feebly kept alive by the silversmiths. In their own art they were as a class admirable designers. They all understood chasing and engraving on metal, and many of them made bookplates or tradesmen's cards, while some occasionally undertook an illustration, a portrait, or even a caricature. The Bostonian, Nathaniel Hurd, 1730–77, is fairly characteristic of the lot. His bookplate in elaborate rococo style for James Wilson shows that Hurd was no bad ornamentist and a light hand with the burin. He did as well a portrait, an illustration of a hanging, a masonic certificate, a form for a military commission, and one for a Massachusetts bond. In short, his activities were very much those of a modern stationer-engraver. The Boston of Nathaniel Hurd was one of the most important shipping and trading centers in the colonies. The sea-trade had brought wealth to many of its citizens. The existence of Harvard college in Cambridge helped to stimulate its intellectual life. In such a community a craftsman like Hurd would have enough calls on his skill to make it possible for him to devote all his time to his engraving. Only under such conditions could skill develop.



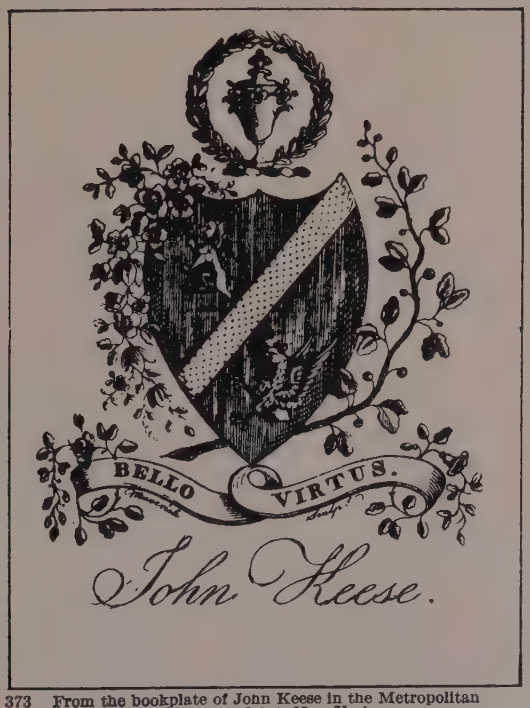
371 From the bookplate of James Wilson in the Metropolitan Museum of Art, New York

PAUL REVERE

THE illustrious patriot, Paul Revere who was born at Boston in 1735 and died there in 1818, was as good a silversmith as Hurd, but a much poorer engraver. His father, son of a French Huguenot who settled in Guernsey, emigrated to Boston where he worked as a goldsmith. The son acquired a taste for drawing and engraving designs on silver. His most famous plate, that of the Boston "Massacre" of 1770, is possibly his worst, though its political effect was doubtless considerable. Henry Pelham claimed the credit for the design, and it seems likely that in the interest of patriotism Paul Revere did not shrink from plagiarism. (See Vol. VIII, No. 177.) Since the engraving is undoubtedly his, the plate appropriately finds its place here. It is fair to say that Paul Revere signs himself merely as engraver. Among his other prints the most interesting are portraits of John Hancock, Samuel Adams and King Philip; caricatures concerning the Stamp Act (see Vol. VIII, No. 134), and views of Boston, including one of Harvard College.

The Bloody Massacre perpetrated in King Street BOSTON on March 5th 1770 by a party of the 29th REGT
Butchers Hall
Engrav'd Printed & Sold by Paul Revere Boston
Unhappy Boston! see thy Sons deplore.
Thy hallow'd Walks besmear'd with guiltless Gore:
While faithless P—n and his savage Bands,
With murd'rous Rancour stretch their bloody Hands;
Like fierce Barbarians grinning o'er their Prey,
Approve the Carnage and enjoy the Day
If scalding drops from Rage from Anguish Wrung
If speechless Sorrows lab'ring for a Tongue
Or if a weeping World can ought appease
The plaintive Ghosts of Victims such as these:
The Patriot's copious Tears for each are shed,
A glorious Tribute which embalms the Dead.
But know Fate summons to that awful Goal.
Where Justice strips the Murd'rer of his Soul
Should venal C—ts the scandal of the Land
Snatch the relentless Villain from her Hand.
Keen Execrations on this Plate inscribe
Shall reach a Junior who never can be bribed.
The unhappy Sufferers were Mess.rs Sam.l Gray Sam.l Maverick, Jam.s Caldwell Crispus Attucks & Patk Carr
Killed Six wounded two of them (Christ.r Monk & John Clark) Mortally

372 From the original engraving *The Bloody Massacre*, etc., in the New York Historical Society



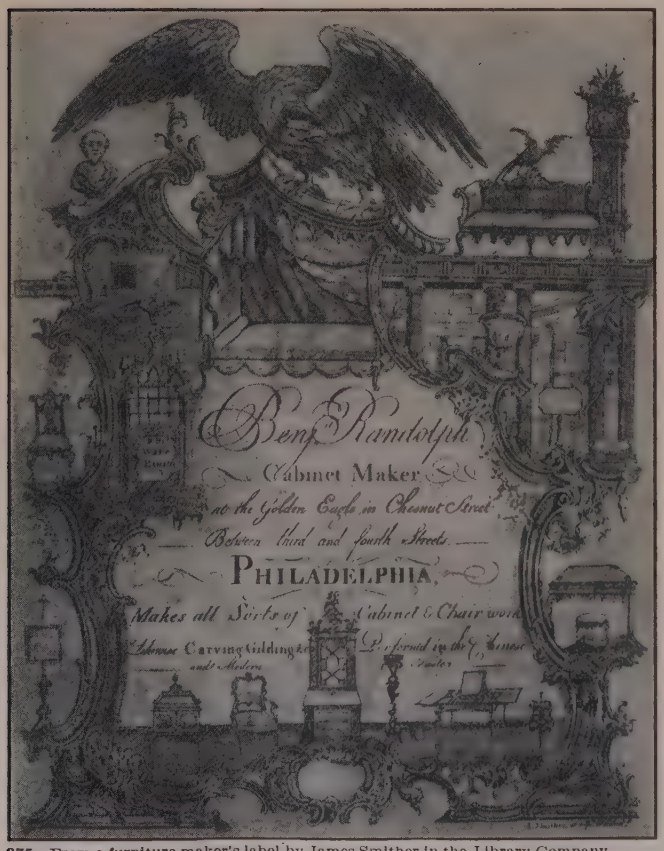
373 From the bookplate of John Keese in the Metropolitan Museum of Art, New York

PETER RUSHTON MAVERICK

IN New York the fashionable engraver was Peter Rushton Maverick, who was born in 1755 and died in 1811. His skill was slight enough, as may be seen from the bookplate of John Keese. The classical urn in a garland dates it near the year 1800. His son, Peter Maverick, was a line engraver of greater ability and had the distinction of teaching A. B. Durand (Nos. 382, 390) and of being an original member of the National Academy of Design. There were two other sons, Samuel, an engraver, and Andrew, a print seller. The elder Maverick was kept fairly busy in engraving book illustrations, but nothing of his work except that which grows out of his activities as a silversmith, mostly bookplates, has even minor artistic interest. When Maverick was twenty-one years old, there began the British occupation of New York which was to continue some seven years. The provincial town therefore became familiar with the ways of the British gentry represented again and again among the officers. This was an important cultural contact and must inevitably have helped to shape fashions in such things as the Maverick bookplate.

The Battle of Lexington April 19th 1775 Plate I.
1 Major Pitcairn at the head of the Regular Grenadiers
2 The Party who first fired on the Provincials at Lexington
3 Part of the Provincial Company at Lexington
4 Regular Companies on the road to Concord
5 The Meetinghouse at Lexington
6 The Publick Inn
A. Doolittle Sculp.

374 From the line engraving *The Battle of Lexington* in the Lexington (Mass.) Historical Society


Benj. Randolph
Cabinet Maker
at the Golden Eagle in Chesnut Street
Between third and fourth Streets
PHILADELPHIA
Makes all Sorts of Cabinet & Chair work

375 From a furniture maker's label by James Smither in the Library Company of Philadelphia, Ridgway Branch

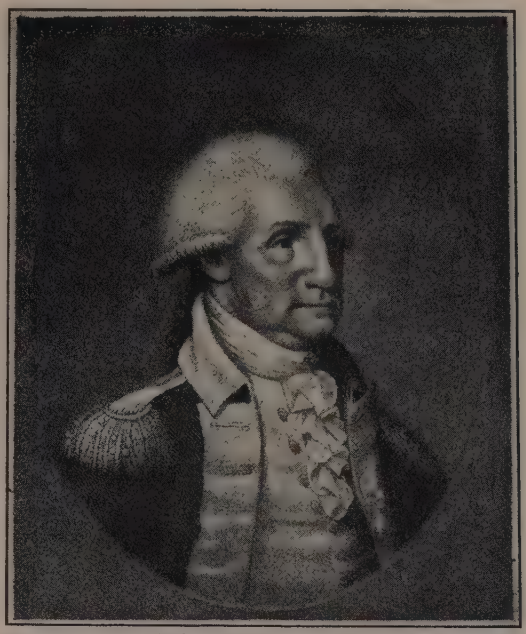
AMOS DOOLITTLE

STILL another silversmith-engraver was Amos Doolittle, born in Cheshire, Connecticut, in 1754. He was a soldier in the Continental Army, and his best-known engravings are four large and crudely executed prints of the battles of Lexington and Concord, published in 1775 after Ralph Earl's designs. After the war he was a fairly prolific purveyor of little portraits and architectural views to the magazines and of illustrations, mostly pirated from English sources, for the book publishers. He lived on to see the dawn of the golden age of American engraving. He died at New Haven in 1832. (See also Vol. VI.)

A TRADESMAN'S CARD

MUCH engraving at this time and well into the new century was devoted to tradesmen's cards. These varied from simple lettering to very elaborate ornamented designs such as the commercial card engraved by James Smither of Philadelphia, an Englishman who came over in 1773, of a well-known Philadelphia furniture maker and dealer. In our own time we have seen a return to this artistic form of advertising in the calendars and booklets issued by certain fashionable purveyors.

EDWARD SAVAGE



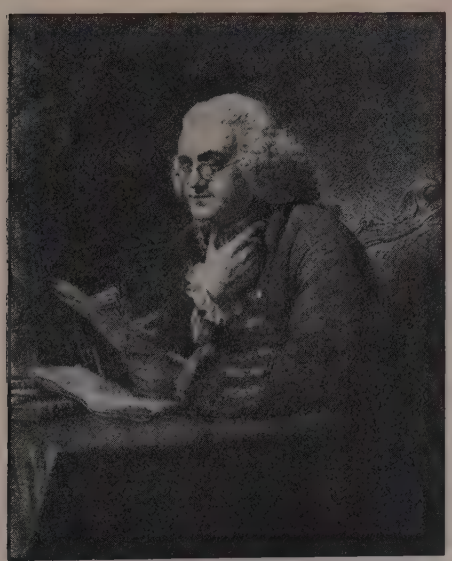
376 From the stipple engraving by Edward Savage after his portrait, 1792, of George Washington, in the Metropolitan Museum of Art, New York

After the Revolutionary War, there was a notable revival of engraving, mostly of English inspiration. Since the results were manifest in the new century, we need here mention only Edward Savage, the first generally resourceful engraver of American birth. He was born at Princeton, Massachusetts, near Mount Ascutney, in 1761, and after a wandering life he returned to his native village, to die there in 1817. Passing from the silversmith's trade to portrait painting, he went to London and learned mezzotint, and the new processes of stipple and aquatint. In London, from 1791, he began with Knox and Washington that notable series of Revolutionary generals and statesmen which he continued on his return to the United States about 1794. He worked in Philadelphia, where he painted a panorama of New York and Boston. Despite his generally admitted talent, he was little employed, his prints running only to twenty. They are mostly after his own paintings, are in every method then practiced, and include, beside portraits, such subjects as the sea fight of the *Constellation and L'Insurgent, The Eruption of Mount Etna* and *Liberty as Goddess of Youth*. His austere and understanding style closes creditably the not very glorious chapter of early American engraving in which the interest is more antiquarian than artistic.

Such are the main features of the very modest annals of our graphic figure design at a moment when English engraving was at its best. Yet the Americans of the seventeen nineties, even if they were producing nothing of consequence, were buying the prints of Hogarth, Sir Robert Strange, Thomas Watson, J. Raphael Smith, Richard Earlom and Thomas Stothard, and a few were reading French books with admirable illustrations engraved by Gillot, Cochin, Gravelot and Le Mire. All this, with the habit of European travel resumed and increased after the Revolution, effected an improvement in general taste which insured for the new century a marked advance in the practice of all the arts and especially in that of the printed picture.

JAMES BARTON LONGACRE

Edward Savage had firmly established stipple engraving as a fit medium for small portraiture. He lived to see such successors as Peter Maverick and W. S. Leney practicing it acceptably in the early years of the new century. But the prominent engraver here is James Longacre. Born of Swedish stock in Pennsylvania in 1794, he was at twenty-one obviously the most brilliant engraver employed on *Delaplaine's Repository of the Lives and Portraits of Distinguished American Characters*, Philadelphia, 1815. His stipple portraits of Benjamin Franklin, after Martin, and of the soldier-architect Alexander Macomb, after Sully, have an energy rare in the medium. *Delaplaine's* was not supported, and stopped publication, being artistically ahead of its times. But it left young Longacre well launched. He was to do more than two hundred portraits of American statesmen, authors and military leaders. For the period between the War of 1812 and the Mexican War he is by far our most important single source of information. At New York, with James Herring, between 1834 and 1839, Longacre published *The National Portrait Gallery of Distinguished Americans*, the best collection of the sort that we have produced. It was virtually the culmination of his brilliant career, for in 1844 he became engraver to the United States Mint, drudging there for twenty-five years until his death at Philadelphia in 1869.



377 From the stipple engraving of the portrait of Benjamin Franklin by Martin, in *Delaplaine's Repository*, Philadelphia, 1815

378 From the stipple and colored etching *Sedgley, the Seat of Mr. Wm. Crammond*, in *The Country Seats of the United States of North America*

WILLIAM BIRCH

Stipple engraving (for technical explanation see page 224), a feeble medium in most hands, soon ceased to exist as an independent method, becoming an expedient for producing tone in designs first made in line. As early as 1808, William Birch was using stipple to shade the little etchings which he published under the title *Country Seats of the United States of North America*. The prints are generally hand-colored, and, without pretensions as art, give a pleasant impression of the country homes of our early American magnates. Birch was born in Warwickshire, England, in 1755, made promising beginnings as an engraver in London, came in 1794 to Philadelphia, where, besides engraving many views of the city, he made portrait miniatures in enamel. He died there in 1834, leaving a son, Thomas, who had already gained repute as a painter of our naval victories in the War of 1812. William Birch seems a case of a fairly able engraver who went off badly under the depressing effect of hackwork in provincial conditions.

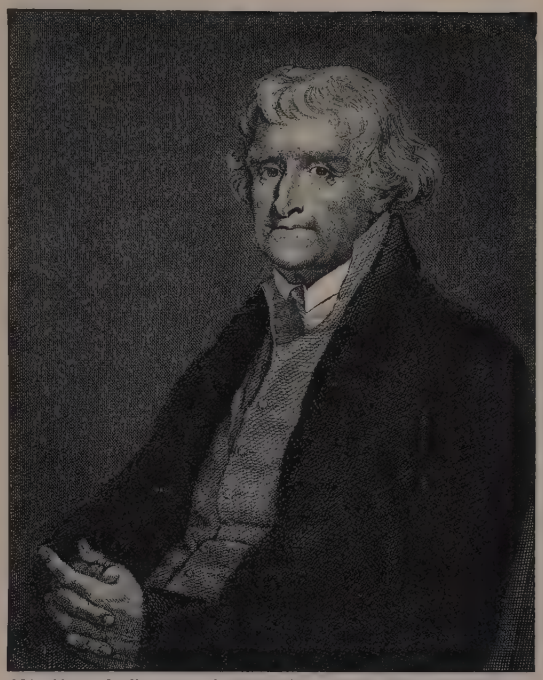
379 From a stipple and line engraving after the bust, 1832, of N. P. Willis by Horatio Greenough, in N. P. Willis, *Sacred Poems*, New York, 1857

JOHN HALPIN

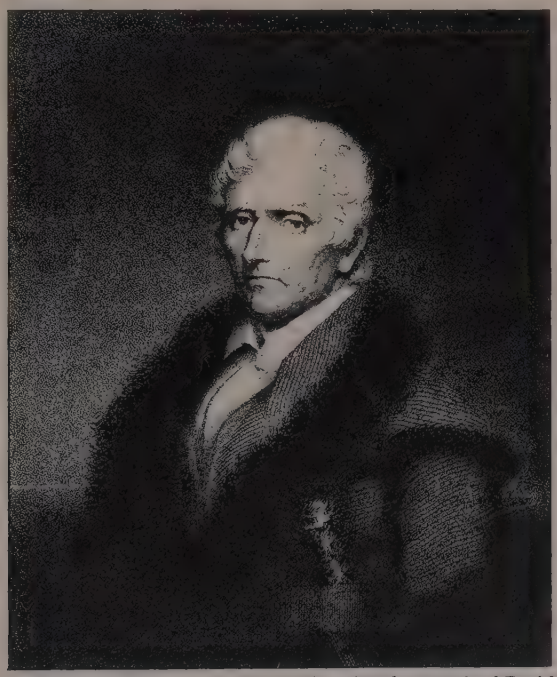
It is unnecessary to trace stipple engraving through the mixed styles, mostly bad, to its end about 1870, when it yielded to the improved wood engraving. It was chiefly used as a means of softening line engravings which were already too soft. One may trace it through the gift annals from about 1830 to the Civil War and thence to its end in the sleek and sentimental illustrations of *Godey's Lady's Book*. Occasionally the mixed manner produced unexpectedly handsome results, as in John Halpin's portrait of N. P. Willis after Greenough's bust. The flesh is stippled, the rest worked in line. Of John Halpin we have little information except that he practiced his art in Russia and was active in New York from about 1850. Although by a kind of accident stipple had the priority over line engraving in America, line engraving here as elsewhere was, until the improvement of the woodcut, the chief method of fine reproduction. Apart from its multifarious use in illustration and commercial work, it served chiefly for portraiture and for copying paintings. Up to the popularization of photography in the late 1860's, the person of taste ordinarily had steel engravings on his wall for his pleasure and in his portfolio for his studies.

JOHN NEAGLE, N.A. (hon.)

NATURALLY the best talent of the engravers was applied to what was reckoned the finest and most serious branch of the art. Ingenious ways were invented to multiply plates from a steel cylinder, and, unhappily, ruling machines and lathes, hand or even machine driven, eventually hastened the line engraver's very slow and laborious task. But before the resultant decadence of the art, a very creditable chapter was to be written. It opens auspiciously with patriotic commemoration. The portraits in *Delaplaine's Repository*, 1815, were mostly in the favorite stipple. But three were in line, of which two were by the young Englishman, John Neagle. His was a dry but competent hand, as one may gather from his portrait of President Jefferson. Neagle was born in 1796 and trained by his father. He came while still young to Philadelphia, dying there in 1866.



380 From the line engraving after the portrait of Thomas Jefferson by Bass Otis, in *Delaplaine's Repository*, Philadelphia, 1815



381 From the stipple and line engraving after the portrait of Daniel Boone by Chester Harding, in *The National Portrait Gallery*, Philadelphia, 1834

ASHER BROWN DURAND, N.A., P.N.A.

AMONG the additions in *The National Portrait Gallery* were eleven portraits in line by Asher Brown Durand, representing the highest American achievement in this field. It is hard to imagine anything more vivid than the figure of the New Jersey Revolutionary leader, Major Aaron Ogden. And here one may note that, brilliant and faithful as Durand always was when copying the portraits of others, he surpassed himself when, as in this case, the exemplar was his own. Durand's life has been treated earlier (Nos. 42, 68), and we shall have to return to him as a master of the framing print.

LONGACRE'S ENGRAVING OF DANIEL BOONE

WHEN, in 1834, *Delaplaine's* was reissued and enlarged as *The National Portrait Gallery*, stipple had passed out of fashion, and most of the added portraits were in line. Even the editor, Longacre, now occasionally worked in line and used it as an auxiliary in his very picturesque likeness of the pioneer and explorer, Daniel Boone.

382 From Durand's line engraving after his portrait of Major Aaron Ogden, in *The National Portrait Gallery*, Philadelphia, 1834

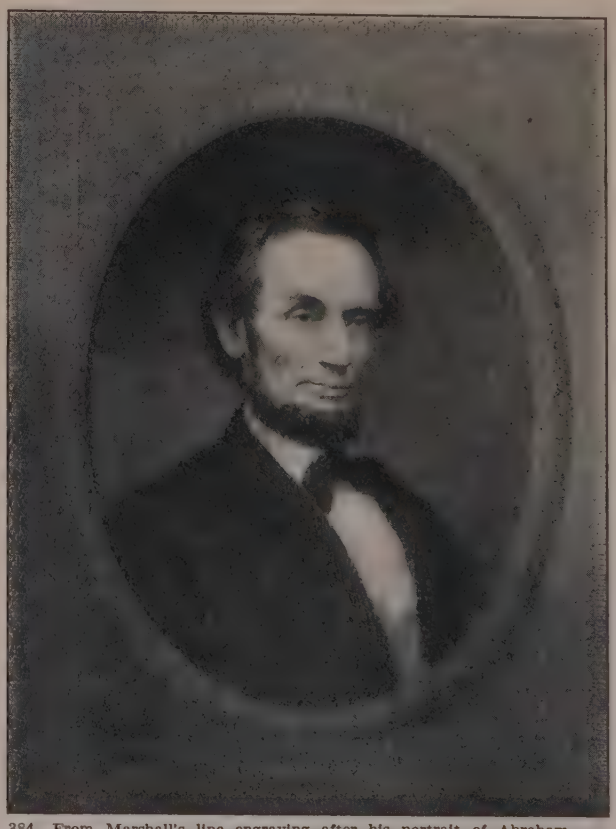
383 From the line engraving after a daguerreotype of Henry Inman, in C. Edwards Lester, *The Artists of America*, New York, 1846

CHARLES BURT

When the *National Portrait Gallery*, greatly enlarged and brought down to date, was reissued in 1856, the numerous additions tell the story of the decline of line engraving. The portraits from the first edition are emphatically the best. The new portraits are largely in ill-understood mixed methods, and some show the levelling trace of the ruling machine. During the decline some excellent portraits were still cut in line. One may signalize here Charles Burt's spirited portraits for C. Edwards Lester's *The Artists of America*, New York, 1846. The style is vigorous and sketchy, the preparatory etching being left to do much of the work. Burt, born in Edinburgh in 1823, came to America in 1842, and died in New York in 1892. He is best known for his large plates after the genre paintings of William Mount, but he readily turned his hand to any form of engraving including that of banknotes. The ominous legend "after a daguerreotype," scratched under the portrait of Inman, reminds us that line engraving was waging a losing fight not only with such more facile methods as mezzotint and lithography, but also with photography. There remained still a long history for the line-engraved portrait, but chiefly as a commercial sort — in the encyclopedia and on the banknote, on the postage stamp, and in the biographical books on local celebrities.

WILLIAM EDGAR MARSHALL

Happily, a few men of talent loved line engraving enough to keep it faintly alive as an art. The best of these was William E. Marshall, who was born in New York in 1837 and died there in 1907. His careful and understanding work gradually built up for him a well deserved popularity. He was indeed the last American line engraver to make a public impression. Originally trained as a banknote engraver, he studied portrait painting in Paris and there exhibited in the Salon. He is known for his few carefully studied engraved portraits, most of which are after his own paintings. His *James Fenimore Cooper* of 1861 is one of the best. His *Longfellow* and *Grant* and *Lincoln* (1866) have become standard, and widely known, the *Lincoln* especially so. For Beecher's *Life of Jesus the Christ*, 1871, Marshall executed a head of Christ after Da Vinci and later produced another conception of his own, first modeling the head in clay and also making a cartoon sketch from which his engraving, of colossal size, was produced in 1880. Some survival of the stiffness of the banknote style places Marshall lower as an executant than Durand, but he remains one of our most serious and impressive masters of line engraving. There is little to regret in his work save its much too limited extent.



384 From Marshall's line engraving after his portrait of Abraham Lincoln, in the Metropolitan Museum of Art, New York

THE LARGE PATRIOTIC PRINT

THE large framing print in line began in the services of patriotism. John Trumbull's admirable Revolutionary battle-pieces, though engraved abroad, were preparing the way. American naval successes during the War of 1812 were duly celebrated by the engravers. Indeed, enforced isolation from England, the center of fine print-making, offered opportunity to our own talent. Among the many marine pieces painted by Thomas Birch we select the *United States and Macedonian*, published in 1813. It was rather mechanically engraved by Benjamin Tanner, who was born in New York in 1775 and died at Baltimore in 1848. It shows that the average practice was improving. Line engraving in America fairly reaches its majority with Asher B. Durand's fine print of 1820 after Trumbull's *The Declaration of Independence* (Vol. VIII, No. 235). It abounds in ingenious formulas to suggest texture and even color. It need only be mentioned here for its excellent quality as engraving and for its just popularity. Of the vast number of patriotic framing prints it is the only one that does not look too old-fashioned on a modern wall. It was the harbinger of a succession of patriotic prints, civic or military. Deathbeds of statesmen, famous congressional debates, conferences, battles were the chief categories. The work was fairly creditable, but the stream showed no tendency to rise above its fountain head in Durand's *Declaration*.

385 From the line engraving, 1813, after the painting *United States and Macedonian* by Thomas Birch, courtesy of Kennedy & Co.

386 From the line engraving after the painting *The Capture of Major André* by A. B. Durand

A POPULAR PRINT AFTER DURAND'S PAINTING

SUFFICIENTLY characteristic of the class is a line engraving of 1845 after Durand's painting *The Capture of Major André*. No less than three hands worked on the steel, Alfred Jones (1819–1898) for the figures and James Smillie and Hinshelwood for the landscape. Born in Scotland in 1807, James Smillie came to New York in 1829. He had had good English training and became the successor in public esteem of Durand. He was elected to the National Academy and died in Poughkeepsie, New York, in 1885.

387 From Durand's line engraving after the painting *Lake Winnepesaukee* by Thomas Cole, in *The American Landscape*, 1827

THE LANDSCAPE COLLECTIONS

In popularizing the best American paintings line engraving rendered a more valuable and permanent service. Here Asher B. Durand is doubly a pioneer — in the figure and in landscape. His six prints in *The American Landscape*, 1827, set a standard which the many subsequent and more successful landscape collections never reached. His *Ariadne* (No. 390) of 1835, after Vanderlyn, is still the best American line engraving, and won distinction in Europe when the art was at its high point. In both cases Durand had admirable originals. Thomas Cole and Durand himself were exceptional landscapists. Vanderlyn had added to native talent the severe training of the French schools. Let us follow separately the two lines of landscape and figure painting. Durand's print after Cole's *Winnepesaukee* established a type. Everything is minutely rendered; extreme lights and darks are sacrificed to a general pearly gray. The burin line performs the miracle of simulating a delicate wash. One may guess that Finden's incredibly delicate transcripts from Turner's water-color vignettes set a fashion hardly robust enough for the larger plate.

OTHER LANDSCAPE PORTFOLIOS

The American succession in engraved landscape is chiefly in illustration, but there were separate plates after Cole, as later after Bierstadt, F. E. Church and Thomas Moran. From the Civil War, landscape albums of widely varying merit abound, popularizing the pictures of the Hudson River and Heroic schools. One of the most charming of these collections is *The Home Book of the Picturesque*, published by Putnam in 1853 and reissued as *A Landscape Book* in 1868. Among the artists are Durand, J. F. Cropsey, T. A. Richards and R. W. Weir. John Halpin, H. E. Beckwith and James Smillie, sometimes after his own designs, are the chief engravers. The little prints, often vignetted in the English fashion, are beautifully printed on India paper. Our cut shows a rarity for its moment, a winter scene by Régis Gignoux best remembered as the master of George Inness. (See also No. 70).

388 From Halpin's line engraving after the painting *Housatonic Valley* by Régis Gignoux in *A Landscape Book*, New York, 1868

PICTURESQUE AMERICA

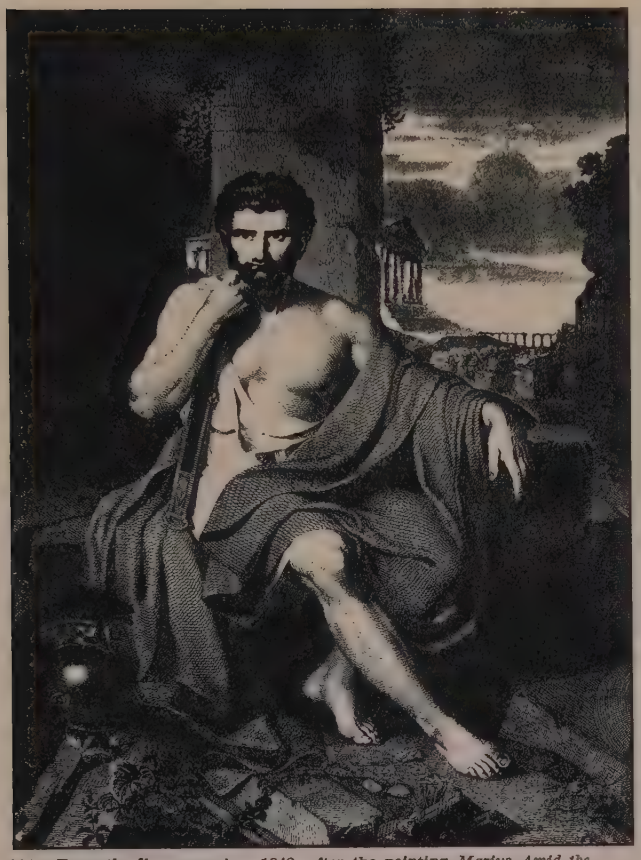
389 From Hinshelwood's line engraving after the painting *Smoky Mountains, North Carolina,* by Homer D. Martin in *Picturesque America,* New York, 1872

The swan song of landscape line engraving was ambitiously if not sweetly sung in the two portly volumes of *Picturesque America* which the Appletons published in 1872, under William Cullen Bryant's editorship. Noteworthy for its woodcuts, which must later occupy us, the collection marks the senility of American line engraving. Everything is slicked and blurred, the ruling machine executing passages too fine for the hand and eye, and painfully mechanical. The great popularity of the book is a sufficient commentary on the taste of the moment, for it is to be feared that it sold rather for its bad steel engravings than for its excellent woodcuts. The leading engraver, Robert Hinshelwood, is a good type of the general utility engraver toward the end of the art. He was born at Edinburgh in 1812, came to New York in 1835, where he married a sister of the engraver, James Smillie, whose designs he often reproduced.

DURAND'S MASTERPIECE

Durand's *Ariadne* after Vanderlyn and *Musidora* after his own painting, both published in 1835, were landmarks in several ways. They were Durand's farewell to an art he had graced; they secured for the nude its place in our sun, they set a high standard for the art of reproductive line engraving. After nearly a century, the *Ariadne* still seems to deserve the encomiums with which it was greeted. It is throughout executed with a gentle strength, it is well unified without sacrifice of the rich darks, it is atmospheric in the landscape through wise utilization of the preparatory etching, it is broadly modeled and most gracious in mood. It was a calamity for American line engraving when Durand quit such work as this for forty years of mediocre landscape painting (No. 68). However, Durand may have had a just sense that he was quitting an art which, having reached its height, was sure to decline in favor of an art only at its beginnings. And it is fair to say that Durand's service as a pioneer in our landscape is hardly less important than his fuller accomplishment as an engraver.

390 From Durand's original copperplate, 1835, after the painting *Ariadne* by John Vanderlyn, courtesy of the United States National Museum, Washington



391 From the line engraving, 1842, after the painting *Marius Amid the Ruins of Carthage* by John Vanderlyn, in the New York Public Library

STEPHEN ALONZO SCHOFF

However, he had left a good example which, according to their abilities, his successors endeavored to follow. A few plates were cut after pictures in the academic style by Vanderlyn and Daniel Huntington. Of such Stephen A. Schoff's engraving after Vanderlyn's *Marius Amid the Ruins of Carthage* is characteristic. The picture was painted at Rome and won the gold medal of the French Salon in 1808. The engraver was born in Danville, Vermont, in 1818, studied with Delaroche at Paris, and became skillful in every form of engraving. He died at Brandon, Vermont, in 1905. *Marius* was issued in 1842 to the members of the Apollo Association. This organization, which soon became the Art Union, for some twenty years did a very useful work in encouraging American painting. It bought pictures and raffled them off to its members, it gave annually to its subscribers a print after an American painting, it conducted ably an *Art Bulletin*, the first of its kind in America, which offered not only considerate criticism of our own art, but also valuable extracts from the current criticism of England. Eventually, the Art Union and its Philadelphia namesake ran foul of the anti-lottery act, and their useful work was prematurely suppressed.

THE ART UNION GENRE PRINTS

Naturally, such organizations had to consider popular appeal and their subscription lists. So their concessions to the grand style were exceptional, and their staple was the patriotic genre of T. H. Matteson, nicknamed from his subjects "Pilgrim" Matteson, and the popular humor of William S. Mount and R. Caton Woodville. Such framing prints were widely circulated and though of slight artistic worth at least helped to popularize our native painting. *Old '76 and Young '48* is obviously a print that would sell well among people still talking of the battles of the Mexican War. The mantel and furniture are typical of mid-nineteenth-century American taste. (See Vol. XIII.

392 From the line engraving, 1851, by J. I. Pease after the painting *Old '76 and Young '48* by R. C. Woodville, in possession of the publishers

EDWIN DAVIS FRENCH

393 Bookplate of Princeton University, line engraving with stipple, 1897, courtesy of the Librarian

Between 1820 and 1850 line engraving did a great service to American painting in the way of winning a public for the native school. Thereafter the art gradually decayed, partly from within through undue use of the mechanical banknote methods — unhappily most of the line engravers were drawn into this drudgery — partly from outside causes. There had always been a formidable competition of better European engraving. It increased about the time of the Civil War. A little later, etching and wood engraving were proving themselves more flexible methods of reproduction. Then line engraving had educated its public away from itself. Well-to-do people of the 1860's had learned to buy American paintings. Finally, the cost of line engraving forbade it the wide field of popular imagery where cheap commercial lithography reigned supreme. So line engraving dwindled about 1876 to the modest usefulness which it still retains to-day. To sketch this aftermath of a great art would be to study articles of familiar fine use — banknotes, postage stamps, letterheads, corporation bonds, membership certificates, diplomas, menus and bookplates. Only the last branch is of importance artistically. We must represent it by a single example of the work of our most prominent bookplate designer and engraver, Edwin Davis French (1851–1906). Like most of his colleagues, he studied intelligently the prints of the German little masters, and his bookplates, like their prints, are often rather marvels of firm and delicate craftsmanship than of fine design. Such is the case with the bookplate here reproduced, which is chiefly remarkable for its rich and vigorous ornament. It is unsafe to predict of any art that it has passed beyond the possibility of revival, yet it seems unlikely that reproductive line engraving will ever recover its lost prestige. Photogravure reproduces any sort of a graphic original with equal fineness and with far greater fidelity. So it seems that line engraving may with difficulty keep its present circumscribed position as a respected but generally neglected survival.

394 From the etching by Stephen A. Schoff after the portrait of Mrs. Adams by William M. Hunt, in the *American Art Review*, 1880

REPRODUCTIVE ETCHING

By the 1860's reproductive etching (for technical explanation see page 253) was rapidly replacing line engraving for framing prints. The fashion, as usual, came tardily to America in the late 1870's. Etching is so flexible a process that it readily lends itself to reproduction, but that task does not enlist its specific qualities. It is easy for us to see that the vogue of the reproductive etching had something artificial about it. Etching was a novelty and considered intrinsically precious. However, there is something to be said for the fashion. The warmth and freedom of etching were more agreeable on the wall than the cold bleakness of line engraving. In any case, the phase of reproductive etching is so much a part of our history of taste that it must be briefly written. Many of the reproductive etchers had been already engravers in other methods who thriftily, and generally ably, tagged on to the new fashion. Such was the case with the veteran line engraver, Stephen A. Schoff. It is hard to believe that this urbane interpretation of a Boston lady is by the same hand that some thirty years earlier engraved so mechanically Vanderlyn's *Marius* (No. 391).

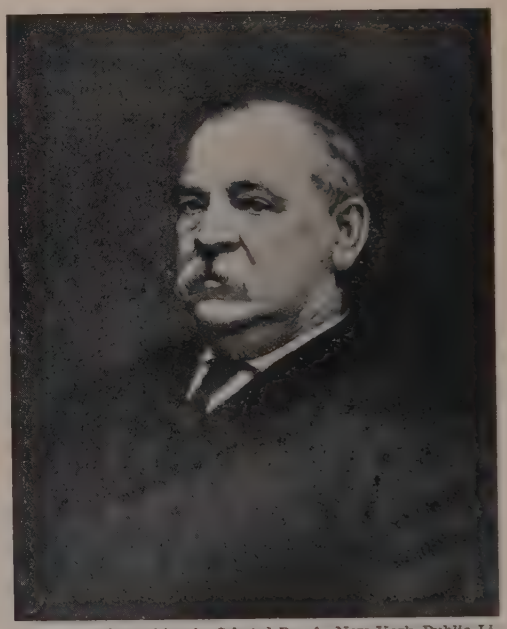
395 From the etching after the painting *Lady of Cairo Visiting* by F. A. Bridgman, in the *American Art Review*, 1880

JAMES DAVID SMILLIE, N.A.

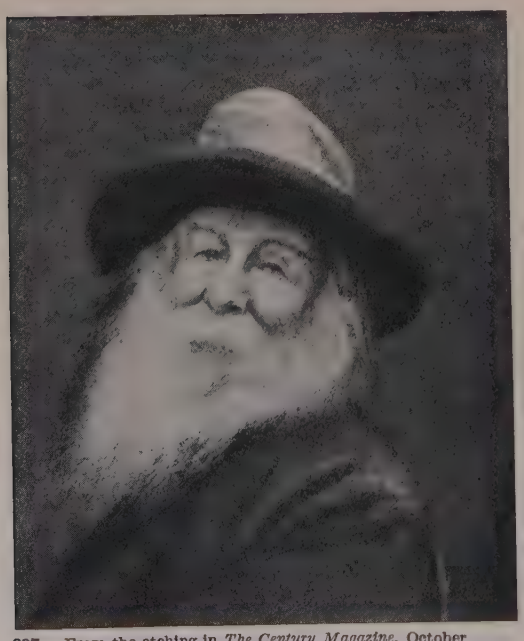
We have again to do with an engraver in James D. Smillie's really brilliant etching after F. A. Bridgman, an expatriate American Orientalist of repute. It is extraordinarily light and luminous. Smillie had learned banknote engraving from his father, James Smillie. Gradually liberating himself from this work, he became one of the most versatile of our early etchers, a landscape painter of distinction, and a National Academician. Under wood engraving (No. 421) we reproduce one of his fine landscape designs. He was born in New York in 1833 and died there in 1909. Reproductive etching survived in portraiture after its vogue otherwise had waned. Jacques Reich's minutely worked portraits of American statesmen, Washington, Franklin, Jefferson, Lincoln and Cleveland, are almost of our day.

JACQUES REICH

Such a portrait as the *Cleveland* may seem to retain too much of the photographic character of its original. Nevertheless, it is a memorable presentation of a massive personality, and it has taken its place in popular regard with Savage's *Washington* (No. 376) and Marshall's *Lincoln* (No. 384). Reich was born in Hungary in 1852. He was trained at the academies of New York and Philadelphia and in Paris. He died in 1923.



396 From the etching in *Selected Proofs*, New York Public Library, after a photograph by Pach Bros., corrected by sittings from life. © 1906 by Jacques Reich



397 From the etching in *The Century Magazine*, October 1893. © The Century Co.

THOMAS JOHNSON

Another etched portrait that has become standard is Thomas Johnson's *Walt Whitman*. It is highly picturesque and very rich in the blacks. It conveys admirably the somewhat histrionic and professional geniality of the poet toward a world of *camarados*. Its free handling of the needle as compared with Reich's engraver-like dryness may be noted, and as well the skillful handling of ink on plate to obtain tone. Thomas Johnson is better known as an excellent wood engraver in white line, but like many of the men of the 1870's he readily turned his hand to any medium. In short, the mark of the decade in reproductive work is that of a constantly improving craftsmanship and a greater versatility.

JOHN SARTAIN, MASTER OF MEZZOTINT

398 From the mezzotint after the portrait of Robert Gilmor by Lawrence, in the New York Public Library

Mezzotint (for technical explanation see page 224), notwithstanding its early introduction by Peter Pelham, was practiced only sporadically among us until John Sartain came from England in 1830. In particular, those big framing prints after famous contemporary painters which are the glory of the English school of engraving were virtually lacking here. Probably the fame of such mezzotinters as J. Raphael Smith, Richard Earlom and Charles Turner meant an impossible competition for the American engraver, while the abundant English supply must have amply met the quite limited American demand for fine mezzotints. Indeed, Sartain, who could have done it admirably, made few framing prints, and those mostly small. You must seek his more than fifteen hundred engravings, nearly all mezzotints, through a score of gift annuals, in the files of such magazines as *Graham's* and the *Eclectic*, and in the richly illustrated books of American poetry of the 1850's and 1860's. He was born in London, in 1808, and came to Philadelphia in 1830. There he was active for over forty years. He outlived his favorite art by many years, dying in 1897, well after all the old forms of reproductive engraving had yielded to the new photomechanical processes.

SARTAIN'S POPULARITY

The popularity of Sartain's mezzotints was due to something that had nothing to do with their art — their highly finished look as compared with the competing line engravings and woodcuts. It was unlucky also that a man of his gifts was asked to copy poor originals almost without exception. American portraiture had waned as the side-whisker waxed, and, as for the ladies, they had apparently conspired to present a book-of-beauty front as monotonous as it was insipid. In short, Sartain made the mistake of being born a generation too early or too late. The *Colonel Marion* represents his technical ability in the framing print. Before Sartain's time the versatile Edward Savage scraped a big plate of *Etna in Eruption*, printing it in colors in 1799. This ambitious and exotic creation is to-day chiefly interesting as our first color print. In a smaller mezzotint of a little girl with a mousetrap, after Reynolds, Savage essays the current English manner. The success of such early and isolated efforts was not sufficient to justify their continuance.

399 From Sartain's mezzotint after the painting *Col. Marion Inviting a British Officer to Dinner* by John B. White, in possession of the publishers

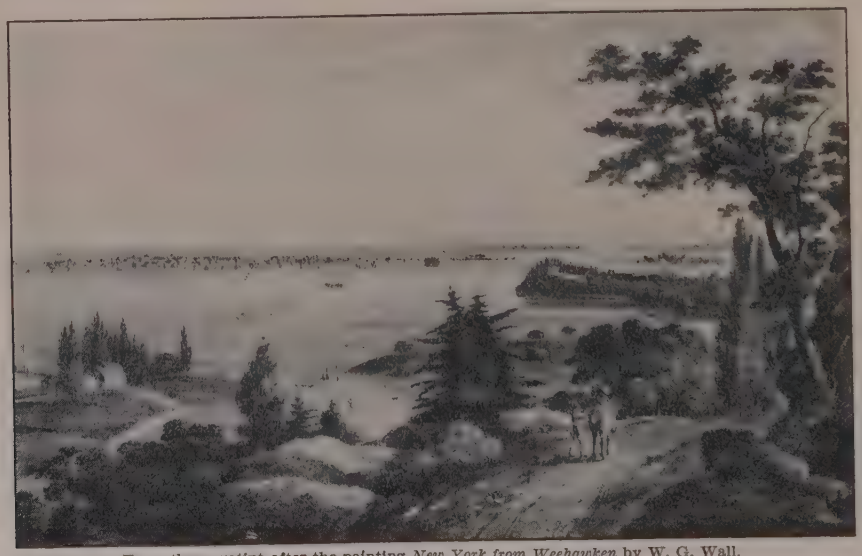
400 From the mezzotint line and roulette, after the painting *Preciosa* by Daniel Huntington, in Longfellow's *Poems*, Philadelphia, 1845

JOHN CHENEY

MEZZOTINT was of course used in the mixed manner. Here John Cheney, popular in the annuals for his heads of pretty women, must represent alone a considerable class of fashionable engravers. In the print representing Longfellow's *Preciosa*, here reproduced, it would be an ingenious critic who could fully disentangle the methods. There is much line engraving and more rouletting, the deep blacks in the cloak, hair and landscape are some form of mezzotint in which both the rocker and the roulette have served. It is a brilliant example of a rather dubious method and thoroughly characteristic of its moment as of Cheney's agreeably sentimental idealism. Cheney was a Connecticut man, born in South Manchester in 1801. He studied in Europe and for the charm of his work achieved a great temporary popularity on his return. However, he was obliged to abandon engraving as the art declined. He died at his native village in 1885.

JOHN HILL, ENGRAVER IN AQUATINT

THE long endeavor of the reproductive engraver to represent tone otherwise than by webs of lines seemed to find its solution about the middle of the eighteenth century in the invention of aquatint (see technical explanation on page 224). But the method required a very delicate and sure hand. The accidental character of the grain made correction of a mistake very difficult. For this reason the process was short-lived even in England and Europe. In the United States it was practiced even more transiently by Englishmen — such as John Hill and William J. Bennett, N.A. — who came over expressly for the purpose. Some of our early engravers, as Edward Savage, did aquatints exceptionally. But the art was not firmly established until John Hill came to New York in 1816. He was born in London in 1770. He devoted himself in America to big panoramic prints of Hudson River scenery, often after the paintings of W. G. Wall. His first considerable enterprise was *Picturesque Views of American Scenery*, 1819, after Joshua Shaw. It was largely devoted to wild nature. The plates are skillfully handled and either lightly or fully tinted. His notable achievement was the big prints after Wall for *The Hudson River Portfolio*, 1828. Here he was celebrating the most settled and idyllic landscape that America then afforded. Hill died in 1850, on the banks of his beloved river, at West Nyack, New York.



401 From the aquatint after the painting *New York from Weehawken* by W. G. Wall, in the Metropolitan Museum of Art, New York

ROBERT HAVELL

Robert Havell, who was born in Reading, England, in 1793, was enlisted at thirty in a notable American enterprise when he was chosen to engrave Audubon's *Birds of America*. The making of these great plates, still unsurpassed in their kind, occupied Havell for eight years between 1827 and 1839. Then he followed his work to New York. Havell settled at Ossining, where he executed many most excellent aquatint views of Hudson River scenery. His list is a large one, and the work is always distinguished.

402 From the aquatint by Robert Havell after the drawing from nature, in Audubon, *Birds of America*, London, 1830–39

THE PASSING OF THE AQUATINT

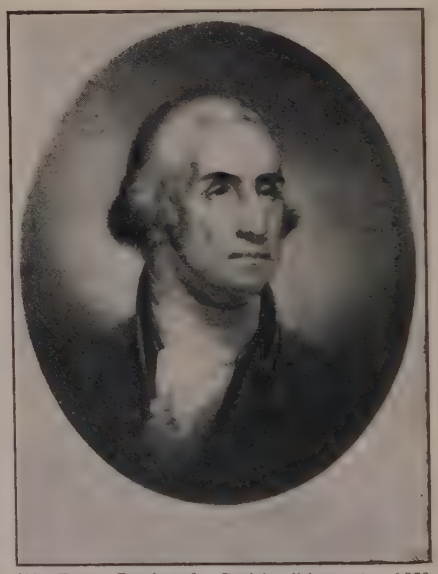
Sometimes Havell made his own designs, as in the view of West Point here reproduced. He lived until 1878 — engravers are a long-lived race — dying at Tarrytown, New York, in his eighty-fifth year. He had witnessed both the passing of aquatint under the competition of lithography and its partial revival as an auxiliary to painter-etching. While the careful topographical aquatints of John Hill and Robert Havell look somewhat old-fashioned to-day, they are far better than the commercial lithographs which superseded them, and they contributed powerfully toward the creation of a cult of landscape by which our painting was to profit. Of the aristocratic copperplate methods aquatint was the first to go, but they all yielded ground toward the Civil War to the old art of wood engraving and the new Cinderella of the reproductive methods, lithography, both of which in their turn were within a couple of decades to surrender the reproductive field to the new process of photo-engraving.

403 From the aquatint, 1848, *View of West Point* by Robert Havell after his painting, courtesy of Kennedy & Co.

404 From the lithograph *The Mill* by Bass Otis in the *Analectic Magazine*, July, 1819

THE BEGINNING OF LITHOGRAPHY

LITHOGRAPHY (see technical explanation, page 254) appeared in America in two insignificant illustrations, of 1819, by Bass Otis. It made up for lost time, and within fifteen years had become, with the possible exception of the woodcut, the most usual way of making the printed picture. Affording the first easy method of printing in colors, it served the most various uses. Commercially it was available for purposes of a circus or theater poster all the way to a bottle label. Wherever color was desired, in valentine, Christmas card, membership certificate, ornate title-page, it was lithography that delivered the goods. It multiplied colored framing pictures, mostly of the crudest sort, the joy of modest householders who, without aspiring to the real oil painting, disliked the gray austerity of the steel engraving. Virtually the entire story up to the appearance of painter lithography, almost in our own time, is subartistic, and very much so. Lithography afforded new resources to illustration which will be considered under that rubric. The new process of easily reproducing a drawing first attracted such painters as Bass Otis, Rembrandt Peale and Henry Inman. Bass Otis made the first American lithograph, a little sketch of a mill published in the *Analectic Magazine* for July, 1819. It is conceived without much sense for the new medium, in the fashion of an etching. Otis, who is better known as a portrait painter, was born in Bridgewater, Massachusetts, in 1784 and died in Philadelphia in 1861.



405 From Rembrandt Peale's lithograph, 1856, after his oil portrait of Washington, in the Metropolitan Museum of Art, New York

REMBRANDT PEALE, N.A.

THE portrait painter, Rembrandt Peale, made several excellent lithographs, of which his celebrated "Porthole" *Washington* is the most famous. Better, however, is the larger oval lithograph of Washington here reproduced. It uses skillfully the full gamut of velvety blacks and pearly grays which are proper to the lithographic stone. Such work was a mere episode of Rembrandt Peale's long and versatile career as a portrait and historical painter (Nos. 39, 53).

406 From Inman's lithograph, 1831, after Thomas Sully's portrait of Mrs. Inman, in the Metropolitan Museum of Art, New York

HENRY INMAN, N.A.

THAT clever and experimental painter Henry Inman naturally applied lithography to more complicated problems of reproduction. His little print of his own wife after Thomas Sully's painting is one of the best sheets of its time. Using all the tender gradations of the inked stone, Inman has sacrificed nothing of the alertness of his original. One might have expected work of this quality to compete formidably with the popular steel engraving, but the fashion was too strongly set to be easily changed, and lithography was long regarded either as a curiosity or as a convenience for commercial reproduction.

ALBERT NEWSAM

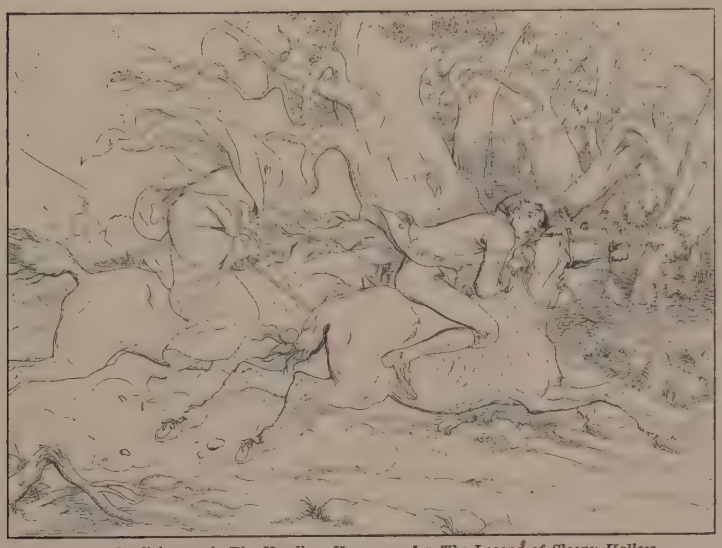
Occasionally, however, a professional lithographer of good quality emerges. Such was the deaf-mute, Albert Newsam, who was born at Steubenville, Ohio, in 1809 and died near Wilmington, Delaware, in 1864. He was early associated with George Catlin, writer and illustrator of books on the Indians, but found his vocation as a portrait lithographer for Childs and Inman of Philadelphia. His portrait of William Rawle after Inman is an admirable example of vigorous draftsmanship with the lithographic crayon. It should be noted that Newsam made no endeavor to copy the surfaces of the painting, but transcribed them freely in forms proper to the chalk. Like most lithographs of the time this bears the name of the draftsman, whose work consisted in making the drawing on the stone, and also the name of the commercial firm, Childs and Inman, which did the actual printing. This was the usual division of labor.

407 From the lithograph, 1832, after Inman's oil portrait of William Rawle, in the New York Public Library

JOHN WILLIAM HILL, A.N.A.

In the field of topography, landscape and town-view, lithography flourished mightily, promptly driving out aquatint. It was a poor American village that did not have its bird's-eye view to hang in the hotel, the barber shop, and the office of the justice of the peace. New public buildings inspired the lithographer, as did parades, balls, famous ships and the new railroad trains. Such work, though invaluable for the antiquarian, has generally no artistic merit. The reader, having seen much of it in the other volumes of this history, will be satisfied with a bare mention here. Among these big commercial sheets a diligent search will reveal a few of fair quality. Hardly more than this can be said of John W. Hill's view of Rockland Lake, here reproduced. Hill was born in England in 1812 and died in 1897, having practiced many kinds of reproductive mediums. His touch has a certain delicacy and feeling, but not much strength. Currier & Ives of New York were the most active publishers of this type of work. Their sheets are freely used in our other volumes (Vol. III, Nos. 176-77, 246, 260, 394).

408 From the lithograph *Rockland Lake* by John W. Hill in the New York Public Library



409 From the lithograph *The Headless Horseman* for *The Legend of Sleepy Hollow*, New York, 1849

FELIX OCTAVIUS CARR DARLEY, N.A.

For his albums of outlines after American authors, the famous illustrator, Felix O. C. Darley, employed lithography very successfully. His plates after Washington Irving's *Rip Van Winkle* and *Legend of Sleepy Hollow* and after Judd's *Margaret* are among the best things of the sort that the century produced anywhere. Probably the engraved outlines of Flaxman were the inspiration, but Darley showed discretion in choosing a medium which did not put his nervous and expressive line at the mercy of a copyist.

Such are the few flickers of invention at the beginnings of a process the future of which was to be chiefly commercial. Here the progress was steady and the story one of expansion. Such facsimiles as Louis Prang made in 1884 for the catalogue of the Walters porcelains are marvels of fine craftsmanship, as are the facsimiles of the Heber Bishop collection of jades made in 1906 by the Forbes Company. All along, the color illustration of scientific books has enlisted a high grade of lithography. In short, from the Christmas card to the membership certificate, wherever color has been wanted, lithography has served the turn, and even now holds its own with the handier photomechanical color printing. As an art it becomes important when good artists design not for but in it. The development of painter-lithography in our own times will be considered in its place.

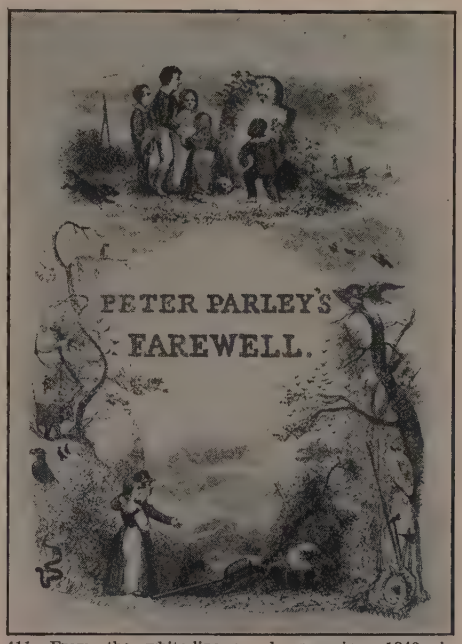
WOOD ENGRAVING — ALEXANDER ANDERSON, N.A.

The history of wood engraving in America is so closely bound up with that of illustration that it might well be treated under that head; but since in illustration the interest falls rather on the designer than on his engraver, it will be well to make a brief survey covering the general development and those wood engravers who represent it or made it. The black-line cuts whether in wood or type metal of about 1800 are of no artistic interest. A better practice begins when Dr. Alexander Anderson, who had experimented in copperplate engraving about 1820, thoughtfully studied the white-line cuts of Thomas Bewick, and began to imitate them. He was born in New York in 1775 and lived to an age remarkable even for an engraver, dying in Jersey City, in 1870. His hundreds of charming little vignettes and illustrations are scattered through tradesmen's cards, obscure books, religious tracts and the early annuals. A very skillful engraver, he had little capacity for design, and frequently fell back on English originals. In his maturity he did two framing prints, the *Boar Hunt* after Ridinger, and *Water Fowl* after David Teniers. The latter is dated 1818 and shows a most resolute and understanding use of the white line. It is also very delicate in its indications of growing things and in its precise registration of distances. It is in many ways a pity that the white-line men of the 1870's failed to follow Anderson's example of boldness and breadth. His work has a typographical fitness that theirs entirely lacks.

410 From the white-line wood engraving, 1818, by Alexander Anderson after the painting *Water Fowl*, by David Teniers in Linton, *Masters of Wood Engraving*, 1889

ANDERSON'S INFLUENCE

On the whole, white line made only a humble place for itself and by 1850 it was quite displaced by black line. We reproduce one of Anderson's latest blocks in order to represent his more delicate manner. It is the title-page of a very popular miscellany. Anderson's influence may also be traced through the frontispieces and cover designs of tracts and in the minor illustrations of such early magazines as *Godey's* and *Graham's*. Generally the engraving is better than the design. Such minor illustration and book ornamentation, while entirely unpretentious, was suitable for its modest purpose, and really much better than our work of the same sort to-day.



411 From the white-line wood engraving, 1840, in Anderson, *Wood Engraving*, Scrap Book VI, in the New York Public Library

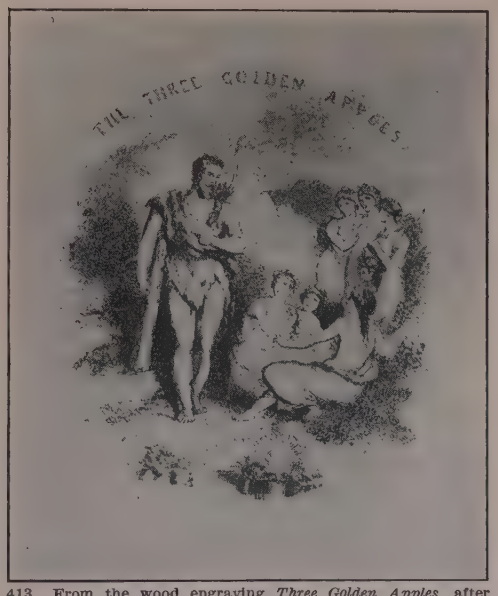
412 From the wood engraving *Casting the Male Children into the Nile*, after the drawing by J. G. Chapman in *The Illuminated Bible*, New York, 1846

JOSEPH ALEXANDER ADAMS, A.N.A.

Probably white line died young because of its difficulty. It threw upon the wood engraver the duty of interpretation. He had to invent strokes to create tones quite otherwise expressed in his original, whereas the woodcutter in black line might and generally did copy his original line for line. That was a job for a dull and mechanical talent, and such was the character of many of its practitioners. A little above the average of black-line wood engraving before the Civil War are Joseph A. Adams' after J. G. Chapman for Harper's *Illuminated Bible*. Adams' touch is vigorous but heavy, and his cuts are coarse and emphatic without being really effective. Adams was born in 1803 and died in 1880. He was largely self-taught. Adams' engraving is an example of the type of work that satisfied popular taste in the middle of the nineteenth century.

HORACE BAKER

Much of the work of this period is anonymous, frequently the product of commercial firms. Occasionally one finds a clever or graceful print. Such is the case with those which Horace Baker (1835–1918) cut in 1852, after Hammatt Billings' designs for Hawthorne's *A Wonder-Book for Girls and Boys*. But the investigator of our wood engraving of the eighteen forties and 'fifties has generally to accept small rewards for his pains. In this latter decade started several illustrated weeklies of large circulation for the times — *Gleason's*, *Frank Leslie's*, and *Harper's*. These greatly enlarged the demand for wood engraving, and especially for large prints, but good woodcutters were not forthcoming, and the new product remained on a commercial level.



413 From the wood engraving *Three Golden Apples*, after a design by Hammatt Billings in Hawthorne, *A Wonder Book for Girls and Boys*, Boston, 1852

414 From the wood engraving *Sutter's Mill, A View of Coloma, California* in *Gleason's Pictorial*, Nov. 6, 1852

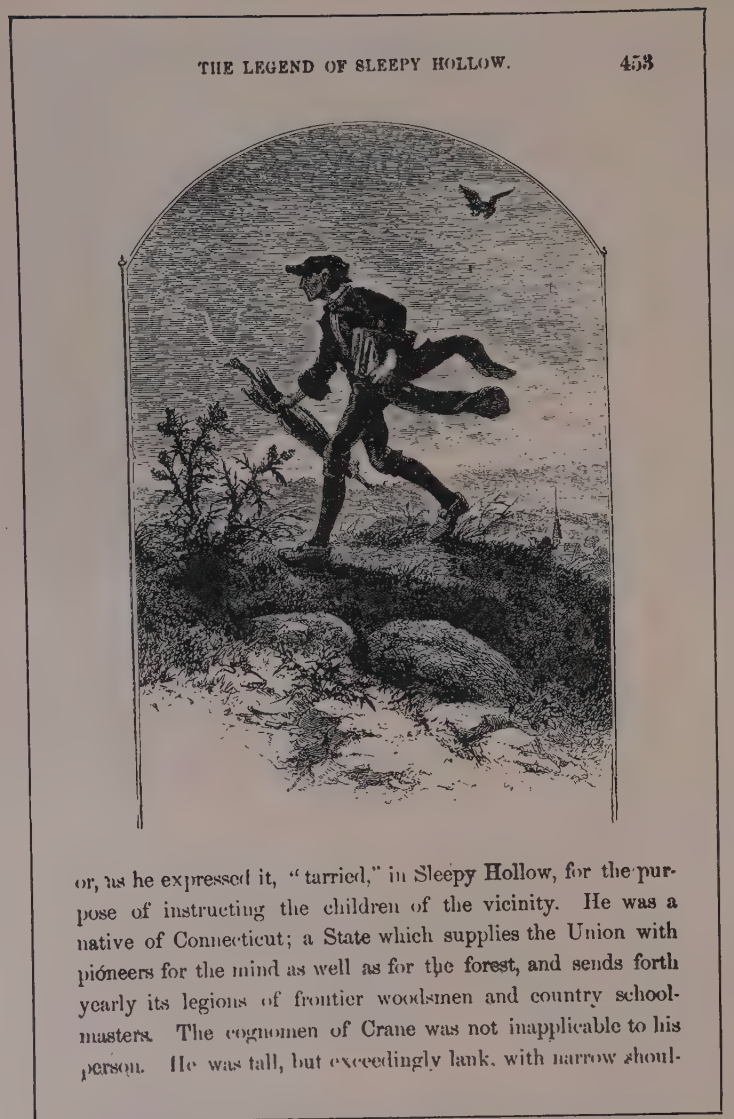
GLEASON'S PICTORIAL

The intention of mid-nineteenth-century wood engraving was informational rather than artistic. The woodcut of *Sutter's Mill, A View of Coloma, California*, which shows where James W. Marshall made his discovery of gold, is thoroughly characteristic of the sort, but of better than the average quality. The same volume contains a woodcut of the ornate silver service which the grateful artists of America presented to Editor Gleason in recognition of his services to art. In hindsight it may seem that he hardly deserved the compliment, but at least he had paid his artists more handsomely than any previous editor. His publication will always be a source — almost the only one — for pictorial news of American events, of the eighteen forties and early 'fifties.

HARPER'S WEEKLY

Harper's Weekly, which started in 1857, about the time when *Gleason's Pictorial* died, did not better matters much artistically. One may assume that it put its best foot forward when, on October 23, 1858, it illustrated Professor J. Russell Lowell's new poem *The Courtin'*. The nameless wood engraver has caught much of the spirit of Augustus Hoppin's jovial and scratchy pen drawing, but has marred the effect by very mechanical treatment of the darks. It will be interesting to bear this cut in mind when we see the much better wood engraving used for *Harper's Weekly* twenty years later.

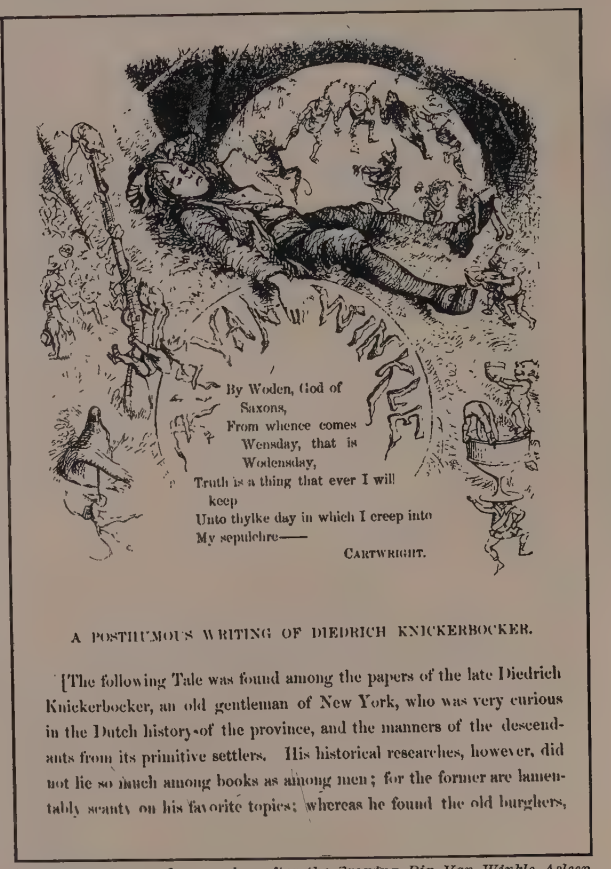
415 From the wood engraving "*An' all I know is, they wuz cried in meetin' come nex' Sunday,*" after a drawing by Augustus Hoppin in *Harper's Weekly*, Oct. 23, 1858


THE LEGEND OF SLEEPY HOLLOW. 453
or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut; a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodsmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoul-

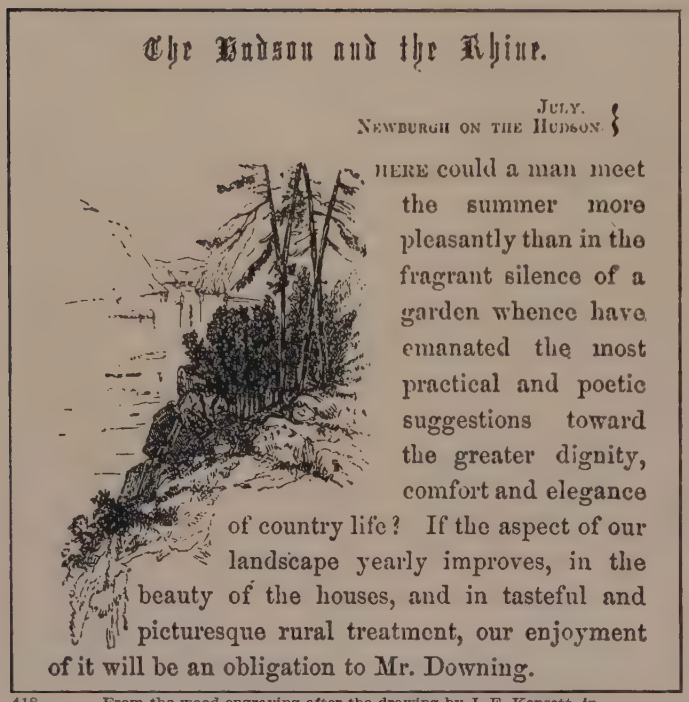
416 From the wood engraving after the drawing *Ichabod Crane* by J. A. Oertel, in Irving, *The Sketch Book of Geoffrey Crayon, Gent.*, New York, 1864

J. H. RICHARDSON

ALONGSIDE the staple commercial wood engraving was proceeding almost unobserved a radical improvement in the art. It is largely associated with two names — J. H. Richardson and J. W. Orr. In their hands the line became more varied in direction and thickness, it coped successfully with all kinds of textures, it expressed receding planes of distance with more certainty and delicacy. In their hands, too, the relation of the wood engraver to his designer changed. He became rather an interpreter of the whole design in line than a copyist of the particular lines in his original. In short, the wood engraver was becoming both a better craftsman and more of an artist. The reform announced itself brilliantly in the Putnams' illustrated edition of Washington Irving's *Sketch Book*, 1852. Darley was the sole illustrator, the engravings were by several hands. It was the best-made book in America to date. The "Artists' Edition" of 1864 was even finer. In it Richardson's burin was adequate to illustrations in widely differing styles. Indeed it may be suspected that he frequently improved on his originals. In our reproduction, for example, the lovely crispness, silveriness and breeziness of the effect seem beyond J. A. Oertel's rather limited powers. Richardson readily adapted himself to Hoppin's lighter touch in the cut of *Rip Van Winkle Asleep*.


By Woden, God of Saxons,
From whence comes Wensday, that is Wodensday,
Truth is a thing that ever I will keep
Unto thylke day in which I creep into
My sepulchre——
CARTWRIGHT.
A POSTHUMOUS WRITING OF DIEDRICH KNICKERBOCKER.
[The following Tale was found among the papers of the late Diedrich Knickerbocker, an old gentleman of New York, who was very curious in the Dutch history of the province, and the manners of the descendants from its primitive settlers. His historical researches, however, did not lie so much among books as among men; for the former are lamentably scanty on his favorite topics; whereas he found the old burghers,

417 From the wood engraving after the drawing *Rip Van Winkle Asleep*, by Augustus Hoppin, in Irving, *The Sketch Book of Geoffrey Crayon, Gent.*, New York, 1864


The Hudson and the Rhine.

July.
Newburgh on the Hudson.

HERE could a man meet the summer more pleasantly than in the fragrant silence of a garden whence have emanated the most practical and poetic suggestions toward the greater dignity, comfort and elegance of country life? If the aspect of our landscape yearly improves, in the beauty of the houses, and in tasteful and picturesque rural treatment, our enjoyment of it will be an obligation to Mr. Downing.

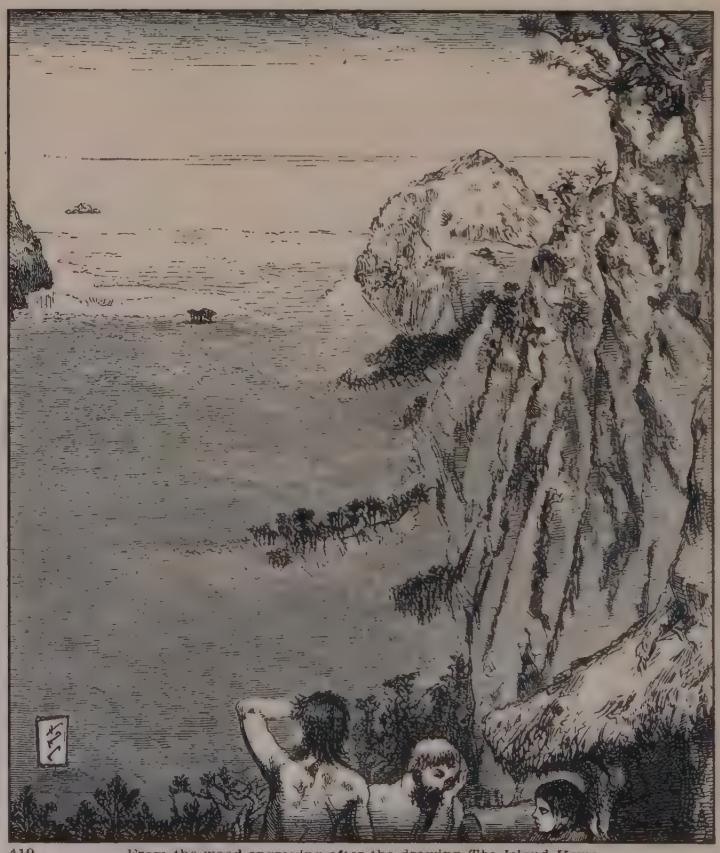
418 From the wood engraving after the drawing by J. F. Kensett, in Curtis, *Lotus-Eating*, New York, 1852

JOHN WILLIAM ORR

In the same year as the *Sketch Book*, appeared George William Curtis' *Lotus-Eating* with ornaments cut by J. W. Orr, who had cut many of the best blocks in *The Sketch Book* of 1852. The little initial W which we reproduce may seem a trifle, but it is no trifle to make a few thin lines tell the story of great spaces. This is one of the earlier examples of a rustic sort of book ornamentation which was to be freely used for the next twenty-five years, and sometimes abused. John William Orr was born in Ireland in 1815 and trained under Redfield in New York, where he died in 1887. He was associated with the Harpers and cut the frontispieces for their *Illustrated Shakespeare*. Orr did a large amount of commercial work, employed competent foreign-born engravers, and his establishment was for years the leading one in this country. He was himself one of the best wood engravers of his time.

P. F. ANNIN

Somewhat retarded by the Civil War, the reform gradually made its way. In 1864, the Putnams, we have noted, under Richardson's supervision, published the "Artists' Edition" of *The Sketch Book*. After seventy years and more, it remains the finest illustrated book from purely American resources, and it compares very favorably with the splendid illustrated editions of Longfellow and Poe which the famous Brothers Dalziel were preparing in England about the same time. In 1865, Ticknor & Fields, at Boston, published a charming little edition of Tennyson's *Enoch Arden*, employing two of our greatest imaginative painters, La Farge and Vedder, as illustrators, and P. F. Annin as engraver. It was the precursor of those admirable little illustrated books of poetry which the successors of these publishers were to publish through the eighteen seventies under the direction of the able wood engraver, A. V. S. Anthony, who did some of the wood cutting for Annin in the *Enoch Arden*.



419 From the wood engraving after the drawing *The Island Home* by John La Farge, in Tennyson, *Enoch Arden*, Boston, 1865

COMMERCIAL WOOD ENGRAVING

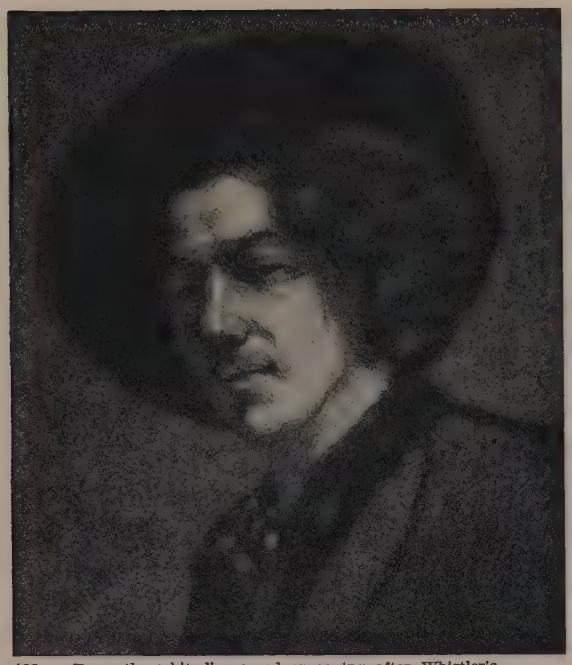
To abridge our story, by 1870 good wood engraving was the rule in book illustration, and it was slowly making its way in the magazines. An illustration chosen almost casually from *Harper's Weekly* shows the notable progress that had been made even in the commercial production. It renders admirably a fine drawing by Winslow Homer, with such full pictorial effect that it could well be used as a framing print. Such skill had now become so common that the wood engraver did not always take the trouble to sign the block.

420 From the wood engraving after the drawing *Spring Farm Work — Grafting* by Winslow Homer, in *Harper's Weekly*, April 30, 1870

THE CLIMAX OF BLACK-LINE WOOD ENGRAVING

THE culmination of the old black-line method was reached in the woodcuts of *Picturesque America*, 1872. That the illustrations too often overran the text confusingly was no fault of the engravers. It was the fashion of the times. Generally the wood engravers had excellent originals by the best landscape painters of the moment, as Kensett, Harry Fenn, Thomas Moran, J. D. Smillie; and such woodcutters as Filmer, W. J. Linton, J. H. E. Whitney and others brought an extraordinary dash, picturesqueness and fidelity to their task. Indeed, these woodcut copies are so much more salient throughout than the original work of these painters that one must concede to the wood engravers a creative part in the effect. The boldness of the method, its rich blacks and flashing whites, seem to many the high point of reproductive wood engraving in America, as more idiomatic and proper to the medium than the more delicate and famous white-line wood engravings which were soon to follow. From the early eighteen seventies there had been a substantial aid from photography. It was no longer necessary to draw the design on the block, destroying it piecemeal as the cutting proceeded. The drawing could now be made on any scale and transferred photographically to the wood, the engraver keeping the original in sight as he worked. Such a procedure was as indispensable to the making of the fine blocks for *Picturesque America* as it was later for the new white-line work. In this work the old style of wood engraving reached its height; it was inevitable that it should be superseded by something new.

421 From the wood engraving by John Filmer after the painting *Tenuya Cañon* by J. D. Smillie, in *Picturesque America*, New York, 1872



422 From the white-line wood engraving after Whistler's self-portrait for *L'Art*, 1877

FREDERICK JUENGLING

EVERY observant reader will have noticed a free use of the white line in the last five or six cuts. Not till 1877, however, did the auxiliary become the main device. The credit for the discovery is disputed, but it is certain that Frederick Juengling was the earliest to practice it consistently, and the most audacious in its application. The new method rested on the faith that there was a right combination of white lines, flicks or dots to suggest every conceivable color or texture. It was evoked by the quality of the painting of the moment — the new-school men were chiefly interpreters of painting of the moment — which bestowed an interest, probably an undue interest, upon textures unparalleled since the little masters of Holland. In the print after Whistler's self-portrait by Juengling which we reproduce, one may even follow the broad brush-strokes of the original painting. Juengling was born in New York city in 1846 and died there in 1889. He received honorable mention at the Salon for his wood engraving.

J. H. E. WHITNEY

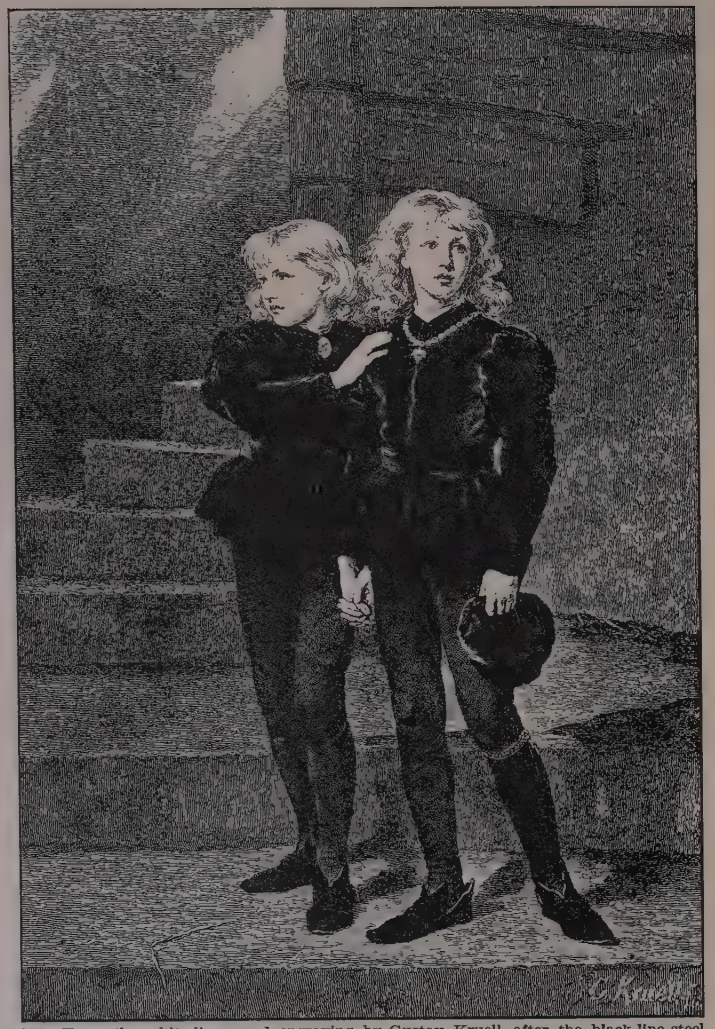
IT is well to recall that white-line work of this mastery implies a preliminary mastery of the black-line, and some of the triumphs of the new men are still in the old manner. Thus J. H. E. Whitney did nothing more skillful than his copy of Whistler's etching *Jo*, in which the wood engraver not only followed the most intricate web of lines faithfully but also simulated the very characteristic look of dry-point. It should be evident that such a *tour de force* of reproduction imposes an unfruitful effort on the wood engraver — an effort, however, that makes for facility and virtuosity. Many orthodox workers in wood protested against this perverted, thoroughly superfluous expansion of their art.

424 From the wood engraving after the pen drawing *An Etruscan Fan* by Roger Riordan, in *Scribner's Magazine*, Sept. 1877

423 From the wood engraving after the dry-point etching *Jo* by James A. M'N. Whistler, in *The Century Magazine*, Aug. 1879

HENRY MARSH

AGAIN Henry Marsh's black-line print after a pen drawing by Roger Riordan of an Etruscan fan shows in one of the new men an extraordinary virtuosity in the old manner. Upon such hard-won skill the triumphs of the new school rested. As craftsmen these men admitted no impossibilities.



425 From the white-line wood engraving by Gustav Kruell, after the black-line steel engraving by Samuel Cousins of the painting *The Princes in the Tower* by J. E. Millais, published in *St. Nicholas*, Feb. 1880. © The Century Co.

GUSTAV KRUELL

No complication of copyism staggered the new men. For example, Gustav Kruell, better known for his admirably studied portraits, actually executed a white-line wood block after a black-line steel engraving of an oil painting. If only as a high curiosity it is included in our illustrations. Kruell was born in Germany in 1843 and died in California in 1917.

HENRY WOLF, N.A.

Of all the new school perhaps Henry Wolf was the most versatile, readily offering his burin to the most diverse techniques. In the print after Diaz which is reproduced, one can fairly feel the projection of the loaded paint. The print, perfect in expression of its intention, suggests the misgiving that too much of the endeavor of the white-line men was given to copying with the most extraordinary fidelity what was really not worth copying. Contemporary critics protested in vain that wood-engraving should not recapture the texture of the original oils, but recreate through its own medium a similar picture. Wolf was born at Eckwersheim, Alsace, in 1852 and was a pupil of Jacques Levy at Strasbourg. Wolf came to New York at nineteen. He justly received many American and foreign honors, and died in 1916.

426 From the white-line wood engraving after the painting *The Lovers* by Narcisse Diaz de la Peña, in *The Century Magazine*, May, 1896

427 From the white-line wood engraving after the painting *The Hay Wain* by John Constable. © The Century Co.

TIMOTHY COLE, N.A.

PERHAPS the most completely accomplished of the men of the new school is Timothy Cole. His peculiar talent early won him a place apart, with tranquillity to travel and make his marvelous transcripts after the old masters at his ease. He was about the only one of his fellows who was not under journalistic conditions, and his carefully pondered work shows the advantages of such freedom. In vigorous old age he keeps the white-line method alive a score of years after it has passed out of common use. We might safely represent him at random by any print from his albums of Dutch, Italian, Spanish or English old masters, but we choose instead with some care a sheet which seems to exemplify all the merits of the artist and of the method. It is broad, it does not sacrifice the rich blacks, it retains the untroubled lights, it does not too much conceal the constructive lines in tone; finally it conveys the joyous immediacy of Constable's mood. Timothy Cole, the last survivor of the great white-line wood engravers, was born in London, England, in 1852. He came up through struggle in the United States and made himself the most resourceful of craftsmen. Much of his work has been given to the interpretation of the great painters of Europe and he has added to the work of his burin enlightening literary comment. He is still active in Poughkeepsie, New York.

About the time white line began, the photomechanical relief block processes were being improved. They provided, to be sure with some artistic defects, a real facsimile of any sort of a graphic original, and at very small cost. So one may say that white line had the bad luck to be born under a dispensation of infant damnation, and its twenty years of life, somewhat under artificial conditions of encouragement, must be regarded as a respite from an inevitable doom. Before the end of the century it was hard pressed by process, to which it virtually yielded the reproductive field before 1910. We have considered the most prominent practitioners in this technical survey and we shall study others incidentally under illustration. In retrospect, the school seems less American than it claimed to be. Many of the best men, Cole, Wolf, Kruell, for example, were foreign-born. For original design in America the school did little, copying generally European masterpieces. For American illustration it did even less, the work being regarded as too precious for such ephemeral use. Technically, this was the most skillful wood engraving America has produced, but I feel it hardly deserves its proud title of the American School. That term, for every historical and topical reason, were better reserved for the black-line men from 1860 on. They greatly encouraged original design in America, and they divulged it with sufficient fidelity in an idiom proper to the wood block, if not with the magical legerdemain of their more famous successors.

CHAPTER XX

PAINTER-ENGRAVING

THE painter-engraver engraves his own design, and the design itself is made in view of the eventual engraving. Thus Rembrandt Peale's lithograph of his "Porthole" Washington and William Marshall's line engraving of his own portrait of Lincoln are not, strictly speaking, painter-engravings, because, though we have in each case the artist engraving his own design, the design was not made to be engraved. Indeed, the ideal painter-engraving would be worked directly on the copperplate, stone or wood block — thought out in the material itself without preparations in other media. Many painter-engravings are thus made. When that is impracticable, at least the preparatory studies should be made with the engraving always in mind.

Painter-etching and painter-lithography arose almost simultaneously in France and England in the eighteen fifties or a little earlier. The expatriate American, James Abbott McNeill Whistler, fell in with the new movement and became the greatest etcher and lithographer of his generation. But his influence hardly reached America till the late 'seventies, where it merely reinforced a native movement toward painter-etching. Painter-lithography though sporadically practiced in America from the late 'sixties has come into its own only in the present century. Painter-wood engraving was occasionally essayed by the white-line school of the 'eighties, but their work was on the whole reproductive, and the creative use of the wood block has not been common until the last fifteen years. In all these developments we have lingered behind England and Continental Europe, whereas in photomechanical engraving we have been innovators. In etching the lines are "bitten" into the copper plate by acid. Ordinarily the entire plate is coated, "grounded," with an acid-resisting substance through which the design is scratched with a needle, the metal being exposed wherever the needle touches it. The plate is now "bitten" by a bath of acid; this eats into the exposed lines. When the lightest lines are sufficiently bitten, the plate is removed from the bath, washed, and the lightest lines "stopped out" with an acid-resisting varnish. The plate is now rebitten, the acid sparing the stopped-out lines, but deepening all the others. When the next to the lightest lines are found to be right, they in turn are stopped out, and the bitings are similarly continued until the deepest lines are made. Biting is a very delicate process and there are many ways of handling it beside the merely typical procedure here described. The etched line, as compared with the burin line, is rich and unmechanical partly owing to inequalities in the action of the acid, partly owing to the character of the line itself which, having the section of a pocket, holds much ink. Mechanically the printing is done as in line engraving, but there are many special refinements. For example, by simply varying the amount and distribution of ink left on the face of the plate every print would be different, as is actually the case with the late Whistlers.

Dry-point, though a form of line engraving, is associated with etching. The dry-point is simply a strong steel needle used like a pencil on the copper. The lightly scratched line has a roughness, "burr," on one side, which holds the ink and produces a rich and picturesque black line. The burr soon wears down in printing and very few good impressions can be made from a dry-pointed plate. Dry-point is often used as a method of adding to plates etched with acid very fine lines and velvety blacks.

Soft ground etchings resemble pencil or crayon drawings and are done as follows: The copper is covered with a greasy ground upon which tissue paper is laid. On this tissue the drawing is executed with a pencil or similar point and the tissue is pulled away. It brings with it the ground over the lines, exposing the copper where the pencil has passed. The plate is then bitten with acid, and is ready for printing.

Lithography is based on the antagonism of grease and water. A design is drawn upon a stone having an equal affinity for both with crayon partly composed of grease which the stone absorbs. The stone is then moistened with water, so that when ink mixed with grease is applied with a roller, the wet (blank) part resists the ink and the part made greasy with the crayon readily accepts it. The design on the inked stone is now transferred to paper under the press. Or the design may be made on special paper which transfers the greasy drawing to the stone. When the design is made with brush and greasy ink, the print has the effect of a wash-drawing. These are called lithotints. Colored lithographs, called chromolithographs, employ colored inks and a separate stone for each hue and tint. Some of the most elaborate chromolithographs have required from twenty to thirty stones. The method, while admirable for facsimiles, is not adapted to artistic ends, and most of the best painter-lithographs either use color sparingly or not at all.

Painter-lithography was never boomed among us; hence its development has been gradual and normal. In a narrow sense, some of the topographical lithographs which were made abundantly from 1830 to 1860 may be regarded as painter-lithographs, since they were drawn for and on the stone by the artist, but their quality is not such as to detain us. Certain early illustrations have technically the same standing. But such precursors show little sense of the resources of the medium. It remained for the Boston painter, William M. Hunt, to employ the silvery half tones and resonant blacks which are proper to lithography, and the handful of little figure subjects which he did toward 1870 set a standard which has not been greatly surpassed. A few other artists experimented with the lithographic crayon at this period, without notable results until in 1878 Whistler turned his versatility toward the stone. His *finesse* in the distribution of tones brought him immediate mastery. In portraiture, in sketches of the nude or lightly draped figure, in scenes of street, park and river, he produced marvels of delicacy and discretion. A few of his lithographs were published in art magazines through the eighteen nineties and thus became available as models, but most of them were buried promptly in the portfolios of discriminating amateurs and were not widely available till the memorial exhibition of 1904, from about which time dates our revival of painter-lithography.

The way had been prepared for it somewhat earlier in the cult of the artistic poster in the last years of the nineteenth century. It carried with it an improvement of the design of magazine covers and dust-covers for books, and in the advertising poster.

It was natural that the highly trained wood engravers of our white-line school should find relief from copying in working from their own designs. Elbridge Kingsley did so frequently, driving his studio van to beautiful spots in New England and sketching with the burin on the boxwood. W. B. P. Closson, Henry Wolf and Frank French occasionally executed their own designs, while the carefully studied composite portraiture of Gustav Kruell, the exemplar being his own, may also be reckoned to painter-wood engraving.

But the real revival of the art waited for the new century and the complete victory of process engraving. Relieved from the task of copying, the woodcut was to become a means of personal expression. It passed into new hands with quite other ideals than those of the old white-line men. Instead of their silvery tones, the velvety blacks of thick lines and of carefully placed spots were preferred. This was a renewal of the methods of the first woodcutters, and like them the new men often worked with a knife on the side of the block. Indeed, in the search for an even more tractable material linoleum was often substituted for wood. The boldness of the new black-line style had its precedents not only in early book illustration but also in the recent revival of the manner in England by William Morris and his numerous successors in fine printing.

But the new black-line men were only exceptionally illustrators. Half-tone was too cheap. At the beginning of our revival of the old woodcut manner of illustration, Howard Pyle's illustrations were reproduced in half-tone, and so were Rockwell Kent's only recently. Most of the new men did separate sheets for collectors' portfolios. For the first time in its history the woodcut became a precious object of limited circulation. Had the energy and ability of the new movement been devoted to a simpler and more typographical form of illustration, a considerable improvement in our public taste might have resulted. But our social, æsthetic and economic conditions forbade such a benefit, and the rapid decline of American illustration continued unchecked. The new wood-block men remained privileged outsiders, in a manner amateurs. Many indeed were only incidentally wood engravers, being chiefly painters or etchers.

This isolation has its advantages and disadvantages. It gave much of the work an uncentral and unrepresentative character; it also left it very free for experimentation. Thus alongside the standard blocks in Renaissance style we find exquisite adaptations of the old *chiaroscuro* manner, a flat tone being added to the design from a separate block. Here Rudolph Ruzicka is the leading figure. And we have also from Arthur Dow, Helen Hyde, and Florence W. Ivins a skillful assimilation of the refinements of Japanese color printing, the effects being obtained, somewhat after the fashion of color lithography, by printing from several blocks.

The merits of the revival and the styles of its chief practitioners may be studied in our illustrations. A somewhat exotic character in the work is the price the fine artist must pay for living in an age which, generally speaking, is insensitive to careful design. He is thrown back too much on himself. However, the movement is very much alive and full of promise. It may yet serve as a rallying-point for all who value economy and lucidity in the graphic arts. It is the David who is alone opposing the utilitarian Goliath of half-tone and rotogravure.

428 From the etching *Summer*, Suffolk County, N. Y., in the Metropolitan Museum of Art, New York

MARY NIMMO MORAN

In point of time, Whistler was the first, as he was by far the most famous, of American painter-etchers. His earliest plates are of 1855. But his beautiful prints were virtually unknown in America before about 1880, and our native school grew up without his influence. It was part of the general forward movement of the late eighteen eighties, and, like the best American painting and sculpture of the moment, it owed much to France. One may safely guess that most of our pioneer etchers had studied carefully such accomplished French etchers as Jacques, Daubigny, Appian and Lalanne, all of whom were accessible in art magazines, and in Philip G. Hamerton's very popular book, *Etching and Etchers*, 1866. Some consulted the bolder and more summary methods of Seymour Haden. Under such excellent guidance, American etching came quickly to a kind of technical maturity, perhaps too quickly, for the painters and engravers who suddenly became etchers had no more to say in the new method than they had said in the old. So the whole early movement, important enough for the history of taste, is respectable rather than thrilling. It will be enough, then, to cite a few characteristic figures. One of the best is Mary Nimmo Moran, whose intimate glimpses of settled eastern scenery are an interesting foil for the grandiose western panoramas of her painter husband, Thomas Moran (No. 74). She had a rich sense for the picturesque and manipulated the copper audaciously for depth of tone. Indeed, this woman had more robustness both as designer and executant than most of her male rivals, as witness this vigorous rendering of scrub pines of Long Island.

STEPHEN PARRISH

Stephen Parrish, who was born at Philadelphia in 1846, and self-trained as an etcher, prefers full pictorial effects. Perhaps his best-known plate is *Trenton, Winter*. On the old house and boats the work is very minute, but the dark passages keep a luminosity which ties them in with the great area of white. A snow scene, forty odd years ago, was an innovation. Parrish has lived to see the theme become standard, but he can have few snow scenes that convey more of the quiet bitterness of winter than this early effort of his own. Unlike the run of painter-etchers, who are primarily sketchers, Parrish has always preferred somewhat elaborated pictorial effects with the composition well thought out. His is the etching of a reflective nature.

429 From the etching *Trenton, Winter*, in the Metropolitan Museum of Art, New York

J. H. HILL

430 From the aquatinted etching *Moonlight on the Androscoggin* in the *American Art Review*, 1880

THE new etchers were not too strong on the broad principles of the art, being inclined, partly under the influence of the then popular reproductive etching, to make their plates too pictorial; but they were very curious and ingenious in all matters of minor technique. For example, J. H. Hill, the grandson of the father of aquatint in America, effectively revived the ancestral art in *Moonlight on the Androscoggin*. Here the mixture of methods seems right enough. To have suggested the broken moonlit sky with the etched line would have been, even if possible, immensely difficult and laborious.

JAMES ABBOTT McNEILL WHISTLER

WHISTLER, whose life has been briefly treated under painting (Nos. 103–07), announced himself modestly as an etcher, when, in 1858, he published the twelve prints of his now famous "French Set," at a little more than a dollar apiece. It was youthful work of extraordinary charm, accomplishment and versatility. The young American was already master in architectural subjects, street scenes, portraiture and familiar genre. There never was a more convincing diploma piece than the "French Set," but it took the world more than twenty years to find it out. One may regret that Whistler almost never returned to that vein of genre which is so delightful in the cover of the set, as in the *Marchande de Moutarde* and *La Vielle aux Loques*. Passing to London, Whistler worked through the eighteen sixties and a little later on those extraordinary visions of the Thames at London which were eventually collected into the "Thames Set." The mood has now somewhat changed, partly under the influence of young Whistler's painter friend, the realist Courbet. The work is no longer charming, but amazingly intelligent and veracious. If one studies the work on *Black Lion Wharf*, 1859, he will note that, while it is very elaborate, it is never literal. The etcher never thinks of houses and boats in terms of bricks and boards but in terms of the characteristic appearance of the whole mass. He works always in formulas which, however complicated, are always ingenious, persuasive and large in effect. That work of this highly intellectualized sort was achieved in the open air before the object is striking testimony to Whistler's intellectual greatness. That London should not have acclaimed this admirable celebration of her own picturesqueness remains a mystery. The work was straightforward and legible, and could have been understood by the very dock hands who appear in it.

431 From the etching *Black Lion Wharf* in the Metropolitan Museum of Art, New York

432 From the dry point *Weary* in the Metropolitan Museum of Art, New York

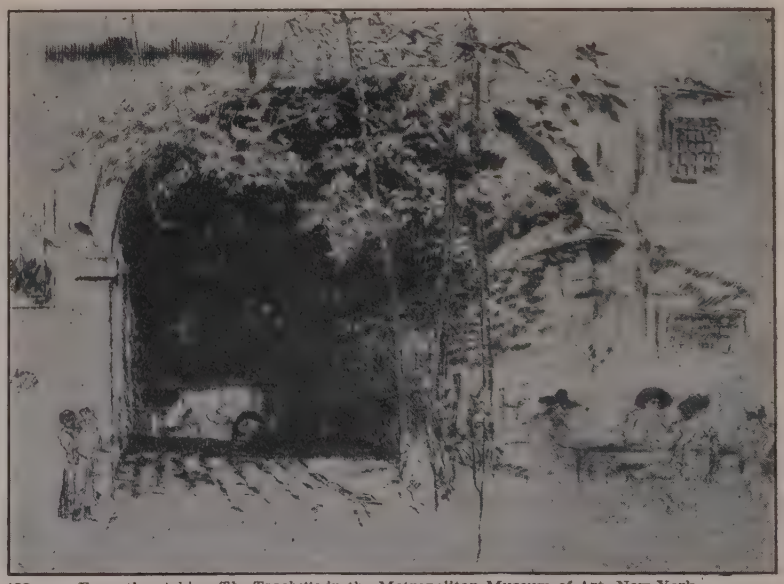
A WHISTLER DRY-POINT

One afternoon in 1865 Whistler's beautiful model "Jo," wearied from posing or housework, let down her red hair and cast herself into a deep chair for rest. Caught by the beauty of the pose, the artist seized a copperplate and, without taking the pains to burnish out the faintly drawn face of a child, turned the plate upside down and with a few strokes of the dry point achieved within half an hour what is one of the loveliest prints in the world. Its economy is complete. There is just enough work to express the relaxation of the noble long body and the apathetic turn of the splendid head. No stroke could be spared, and none could be added. It is a masterpiece of choice seeing and feeling, and of fastidious design.

To one of the latest of the "Thames Set," *The Adam and Eve Tavern*, was affixed the new butterfly signature, symbol of a coming evanescence in the art. The print no longer shows the severity of its precursors. The line is light and fluent, frequently broken, suggesting atmosphere as well as form. It is the moment of the early nocturnes. From 1870, for seven or eight years, Whistler's attention to etching was largely suspended, and the promise of the *Adam and Eve* was not completely fulfilled until Whistler's bankruptcy and consequent visit to Venice in 1879.

THE VENETIAN ETCHINGS

Whistler sketched many aspects of Venice on the copper, her pattern of domes and towers from the lagoon, her crowded piazzas, but he took most pleasure in finding little bits that were his own. The touch is now extraordinarily light, the line is short and brittle, the needle rather paints than draws, air moves about the design. Very characteristic is the print representing the tunnel leading to a gondola ferry, perhaps the very finest outdoor print of all time. It looks as if it had been sketched off rapidly. As a matter of fact, it cost the artist infinite pains. A first plate of the subject was destroyed. When the Venetian prints were exhibited at London, the critics rejected them as too slight, but a few artists and discerning collectors saw their value. They were influential upon a group of young American painters at Venice with whom Whistler fraternized—Frank Duveneck and his pupils — and now and again they captivated an eager young art student in America. Wherever they were understood, a more idiomatic manner of etching appeared. Whistler himself had turned to lithography with characteristic volatility.



433 From the etching *The Traghetto* in the Metropolitan Museum of Art, New York

434 From the etching *The Oblong Riva*, courtesy of the Cincinnati Museum Association, Cincinnati

FRANK DUVENECK, N.A., S.A.A.

Frank Duveneck, whose life is elsewhere outlined (No. 143), was at Venice with his painting class during Whistler's stay. He was already a finished painter with European honors and a considerable group of the most promising of the younger painters had acclaimed him "Master." He had the flexibility to learn that etching is not a casual way of picture making, but an art with its own laws and limitations. His etchings have such a superficial resemblance to Whistler's that on their exhibition at London the wiseacres suspected the unlikely name Duveneck to be one more mystification of the wily Butterfly. On inspection, Duveneck's etchings are personal enough, more robust than Whistler's and more literal, and entirely without that glamour with which Whistler's work is always endued. His prints are mostly of large size, destined for framing rather than for portfolios.

435 From the etching *Three Ships, Venice*, in the Metropolitan Museum of Art, New York

OTTO H. BACHER, A.N.A., S.A.A.

One of Duveneck's best pupils was Otto H. Bacher, who tried his hand at etching under Whistler's inspiration and really caught more of Whistler's richness than Duveneck. If one could imagine Whistler for a moment careless about his composition, the plate which we reproduce might almost seem a Whistler. With much ability, Bacher lacked that ultimate gift of taste which distinguishes the good from the great artist. He soon gave up etching for illustration and painting, and in his last years he wrote an amusing book on his Venetian experiences with Whistler. Bacher was born at Cleveland, Ohio, in 1856, and died in New York in 1909.

436 From the etching *Buttermilk Channel* in the Metropolitan Museum of Art, New York

CHARLES ADAMS PLATT, N.A.

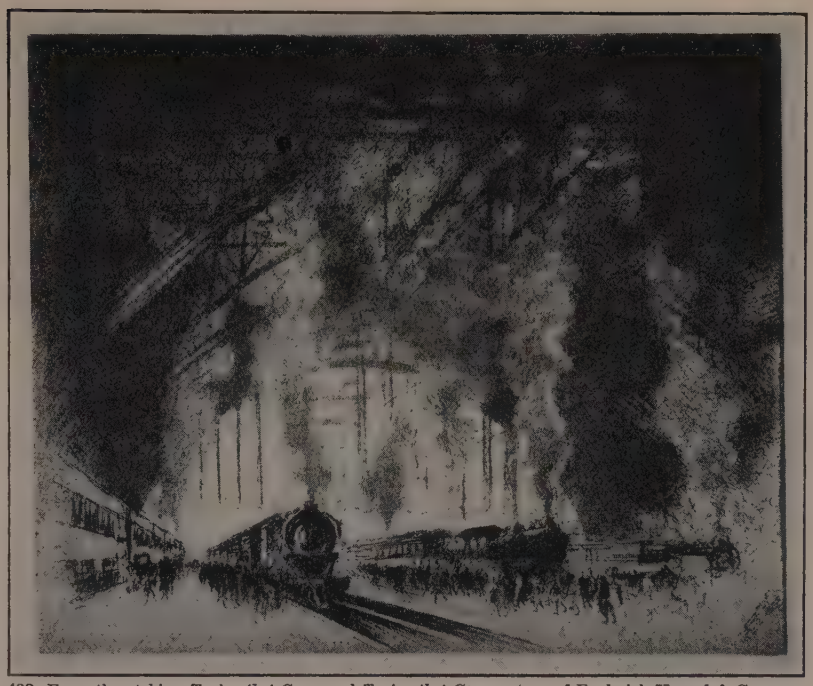
We return to America, where, from 1882 or so, the etchings of Whistler began to be known. In 1884, the firm of Wunderlich, at New York, exhibited the Venetian prints with the special installation which Whistler himself had made for them in London. Our native etching of about this time improves, and has a less homemade look than that of the pioneers. One senses the new ease in Charles A. Platt's fine etching, *Buttermilk Channel*, though any direct influence is rather that of Seymour Haden than of Whistler. But it is an art that stands firmly on its own legs, after all — consummate sketching with the line. Platt was born at New York in 1861 and trained in the art schools of that city and of Paris. Etching was only an episode in his career, and it was a capital misfortune for that art in America when he passed on to new triumphs in painting and architecture. He still returns now and then to his first art, but too rarely.

JOSEPH PENNELL, N.A.

Among the early devotees of Whistler's admirable art was a young Philadelphian, later to be his friend and biographer, Joseph Pennell. No one but Whistler himself had done a more masterly etching than the *Ponte Vecchio* which Pennell signed in 1883. For a man of twenty-three it was an extraordinary performance, and in forty years of practicing every kind of etching Mr. Pennell hardly surpassed it. The sound and robust tradition of Whistler's Thames prints underlies such work. Like them it abounds in careful study of detail while keeping the scale and dignity of the theme. It is technically most skillful, from the hazardous deep biting of the blacks to the light sweeps of the dry point in the sky. It reveals, with a very personal sense of place, a singularly complete technical repertory.

437 From the etching *Ponte Vecchio* in *Original Etchings by American Artists*, New York and London, 1883, in the New York Public Library

PENNELL AN INTERPRETER OF THE AGE OF MACHINERY



438 From the etching *Trains that Come and Trains that Go*, courtesy of Frederick Keppel & Co.

Joseph Pennell was born at Philadelphia in 1860 and studied at the Pennsylvania Academy. He soon passed into the illustration of books of European travel of which the text was frequently written by his accomplished wife. Of the revival of painter-etching and lithography in the present century he was one of the most distinguished figures. He was a member of the National Academy and received every conceivable honor. His books on pen drawing, etching and lithography are important contributions to the lore of those respective crafts. He died in 1926 at New York. Pennell was endowed with a breadth and zest of interest all his own. The year before his death he collected into one vividly written volume his experiences of a lifetime, and the widely scattered etchings with which he had illustrated them. That a man of Pennell's capacity could not make a living by etching tells much about the times. It seems that the whole movement had been overdone and rested too much on handbooks and critical encouragement of a more patriotic than discriminating sort. Almost everybody etched, but few commanded the idiom of the art. There were many etchings, much puffing of them, and few buyers. The print sellers were only half-heartedly enlisted. They kept the native product, which cost almost nothing, but they made their profits by selling reproductive etchings and approved prints of Seymour Haden, Van Gravesande, Buhot and later of Zorn. So American etching after the first spurt took a rest, probably for its good, and became an occasional diversion of the painters. Few of them have resisted the temptation to try their hand on the copper.

439 From the etching *Weeds and Mill, Holland*, in the Metropolitan Museum of Art, New York

JOHN H. TWACHTMAN, S.A.A.

Among the casual etchings by painters none are more delightful than that handful of little landscapes etched by John Twachtman (Nos. 198–99). Such a print as *Weeds and Mill, Holland*, has the freshness and simplicity of a Jongkind and an even more joyous accent. These etchings, which the artist took no account of, were not published till after his death. They have the lucidity and delicate strength that marks all of Twachtman's work.

440 From the dry-point *Little Portrait No. 1* by J. A. Weir, in the Metropolitan Museum of Art, New York

JULIAN ALDEN WEIR, N.A., P.N.A.

THE very thoughtful etchings of Julian Alden Weir were merely an incident of his career as a painter, and were virtually unpublished, yet this compact little group of portraits and figures is a true epitome of the artist's reverent and searching genius, and he who is lucky enough to own the rare set may feel that he possesses all that is essential of Weir. (See also Nos. 200, 237.)

ROBERT FREDERICK BLUM, N.A., S.A.A.

LIKE Weir, and unlike the run of etchers, Robert F. Blum was a humanist, but his concern was less with the individual than with people in groups at play or work. He was most accomplished in catching characteristic actions, as one may see from *Busy Hands*, and emphasizing the grace in homely deeds. Like all sensible craftsmen, Blum studied his great predecessors carefully. In this print one divines the nervous broken line and general play of light that had been brilliantly exemplified in the etchings of Fortuny. Blum's gift for racy genre brings into American etching a quality rare at the moment that could ill be spared. (See also Nos. 171, 223.)

441 From the etching *Busy Hands* by Robert F. Blum, in the Metropolitan Museum of Art, New York

MARY CASSATT

Mary Cassatt has been considered under painting (No. 235). Pupil of Degas and always resident in Paris, she may be considered as America's most distinguished contribution to the French Impressionist school. Her work is not merely technically skillful but also full of specific character. Her etchings begin with an austere and simple drawing, but, in order to obtain full pictorial effect, often end in complications of devices to secure tone on plate which fairly defy analysis. Her color prints are quite the most successful of modern times. The tone of *Au Théâtre* seems to be managed by carefully touching the copper with acid (see technical explanation, page 253). Most of the lines appear to be in soft ground and there are dry-point retouches. Miss Cassatt's prints were usually limited to a fastidious and objective sort of portraiture in the tradition of her exemplars, Manet and Degas. The scene ranges from fashionable to familiar. In particular there is a delightful series of nurses with children.

442 From the etching *Au Théâtre* in the Metropolitan Museum of Art, New York, courtesy of Durand-Ruel

SION LONGLEY WENBAN

Sion Longley Wenban is another American who went to Europe to study and never found the way back. He was born in Cincinnati in 1848 and made his career in Munich where he died in 1897. His big and strongly executed plates of town scenes had a marked influence on the German school of etching, which has ever welcomed elaboration. In the present instance, a print of 1883, the year of Pennell's *Ponte Vecchio* (No. 437), we find Wenban anticipating those industrial themes which Pennell was to make more fully his own.

443 From the etching *Munich Railway Yards* in the Metropolitan Museum of Art, New York

444 From the etching *Washington Square*, with sandpaper grain, dry point and soft ground, in the Metropolitan Museum of Art, New York, courtesy of Frederick Keppel & Co.

CHARLES F. W. MIELATZ, A.N.A.

Our contemporary etchers may be most conveniently divided into etchers of city scenes, of landscape and of the figure. The fact of the overwhelming preponderance of the practitioners of the first of these categories has never been altogether accounted for. Whether the ablest etchers have an innate penchant toward the more volatile tonalities of the city, or whether the influence of Pennell is in itself explanation enough, is not ascertainable. Whatever the explanation, landscape has been relatively neglected by the new etchers, though it has been the staple of contemporary painting, as it was of the first etchers. Figure design is sparsely represented, but its group is perhaps the most interesting of all. Charles Mielatz may be regarded as the link with Pennell between the old school and the new. He was born in Germany in 1864, was a pupil of the Chicago School of Design, and died at New York in 1919. With the zeal of an antiquarian he explored the nooks and corners of a rapidly changing New York and perpetuated with his needle much of its vanishing picturesqueness. His limited imagination fitted him for the task of faithful transcription, and for this reason his prints will be valued long after those of better painter-etchers are forgotten. Mielatz, however, had an entirely adequate sense for composition and was immensely inventive in all technical matters. *Washington Square*, for example, employs almost every conceivable dodge to vary the line and secure tone. Such exaggerated ingenuities are of course open to criticism, but they indicate at least an alert craftsmanship. Indeed, Mielatz's prints are quite as interesting to the amateur of technical processes in etching as they are to the antiquarian.

CHILDE HASSAM, N.A., N.I.A.L.

Of some two hundred and fifty plates of Childe Hassam, about two thirds are devoted to city and village scenes in New York and New England. Sharing the enthusiasm of Mielatz for old America, Hassam adds a more roving disposition, a more delicate artistry, and a closer observation of effects of light. It would be hard to choose between the plates made at Cos Cob, Connecticut, at Easthampton, Long Island, and at Portsmouth, New Hampshire. All are full of the facts and the glamor of quiet elm-lined streets, of houses sagging with the years, of crumbling wharves and boats tugging at their painters in the tideway. Hassam's methods vary from sketchy open line to elaborate pictorial effects. In both moods he is very skillful. (See also No. 205.) Among other etchers of old America may be mentioned Charles Henry White, who has made charming sketches of old New York and New Orleans, and Alice Huger Smith, whose delectable province is her native Charleston, South Carolina.

445 From the etching *Old Warehouses, Portsmouth*, courtesy of Frederick Keppel & Co.

446 From the etching *Saint Sulpice, Paris*, by Donald Shaw MacLaughlan, in the New York Public Library, courtesy of Arthur H. Harlow & Co.

NATURALLY many etchers of this type have been captured by the richer picturesqueness of Europe, and some have settled near their preferred sketching grounds. Among the more able who go to Europe occasionally are André Smith and John Taylor Arms, both of whom have worked chiefly in France, and Ernest D. Roth whose thoughtful and highly elaborated etchings have interpreted many of the finest views of Italy and Spain. John Marin too, in certain of his early and highly finished etchings of French cathedrals, comes into this company. The list is indeed long and the illustrations must be limited to a few and very fine examples. For architectural subjects, Donald Shaw MacLaughlan, who was born in Boston in 1876, is as well known in Europe, where he has made his career, as in America. The *Saint Sulpice* reveals the breadth and solidity with which he handles his rather large plates. He finds his subjects in France and Italy. In his work one may trace a fruitful influence from the great architectural engraver of Italy, Piranesi.

447 From the etching *Sur le Quai Montebello, Paris*, by H. A. Webster, courtesy of Frederick Keppel & Co.

HERMAN ARMOUR WEBSTER

ANOTHER very talented American expatriate, and a pupil of MacLaughlan's, is Herman A. Webster, born in New York in 1878. He has worked much in Paris, but has also gone afield in the French provinces, and has essayed the skyscrapers of New York. He has made many more ambitious etchings than the perfect little sheet here presented, but nothing that shows a more fastidious draftmanship or a more delicate use of the acid in biting.

448 From the etching *Cathedral of Burgos, Spain*, courtesy of Frederick Keppel & Co.

ERNEST DAVID ROTH, A.N.A.

While Ernest D. Roth often seeks his subjects in Italy and Spain, he makes most of his etchings here. This work from carefully prepared drawings has less of the sketch in it than is usual in etching, and is more intellectualized. Discretion is a large part of Roth's art. It has limited his popularity somewhat, for the public wishes at least the appearance of spontaneity, but it has won him respect where that is worth while. His print of the *Cathedral of Burgos*, like everything he does, is thoroughly thought out in its subordination of incidentals to the vision of the great Gothic pile. Roth was born at Stuttgart, Germany, in 1879, and trained by James D. Smillie in the National Academy school. He has his studio in New York. His early prints from old Florentine themes are still perhaps the most attractive, though the Spanish series is technically superior. Though he devotes himself chiefly to architecture, his prints have landscape quality also.

ERNEST HASKELL

Many of our contemporary etchers have occasionally made landscapes, but singularly few practice this art as a specialty. Among these the most distinguished was the late Ernest Haskell. He was born at Woodstock, Connecticut, in 1876, and was killed in a motor accident near Bath, Maine, in 1925. His austere and scholarly work embraced with distinction virtually the entire field of the graphic arts, from line engraving to lithography, and from the portrait to the bookplate. His variety in landscape is extraordinary. There are fanciful little plates reminiscent of the conscious arrangements of the early Dutch etchers; there are searching and faithful studies of cedar-crested cliffs near his seaside home in Maine; there are larger prints of the hills and ravines of California. He admired especially the branching of old trees and drew them with a fidelity unexampled since Ruysdael. This print, a gnarled California cedar, well represents this strenuous phase of his talent. To gain a greater severity, he often retouched the etched line with the graver. He was an intelligent student of the old masters and a scrupulous craftsman, and his untimely death was a sore loss to painter-engraving in America. His art was in a peculiar sense one of self-criticism and self-discipline — a refreshing exception in a time that has gloried in unhampered self-expression.

449 From the etching *The Head of the Ostrich*, courtesy of the artist

JOHN MARIN

JOHN MARIN, one of our ablest contemporary etchers, has sketched on the copper very variously, from elaborate studies of French cathedrals to New York skyscrapers seen with the Modernistic distortions. He is perhaps at his best in the intimate subjects of his early days in France, one of which is here reproduced. It is thoroughly characteristic in masking strength of draftsmanship under delicate workmanship. Some of the more effective accents are added with dry point. Marin's baffling versatility has told against his success, the public loving a standardized product, but his fellow artists justly regard him with admiration. (See also No. 265.)

450 From the etching *Moul' St. Maurice* by John Marin, courtesy of E. Weyhe

FRANK WESTON BENSON, N.A., N.I.A.L.

To outdoor etching Frank W. Benson has contributed a novelty by bringing the sporting print into the realm of art. The invention has brought him great popularity and corresponding rewards. His numerous studies of wild fowl are those of a painter who is also a sportsman, strong and well observed. In the dry point shown, the sense of motion, which is the first thing felt, is not more remarkable than the sufficient indication of an extensive marsh land effected with a few well-chosen strokes. Like some other accomplished etchers, Benson is equally gifted as a painter of still life and in portraiture. (See also Nos. 193, 240.)

451 From the dry point *Hovering Geese*, by F. W. Benson, courtesy of Kennedy & Co.

CHARLES HERBERT WOODBURY, N.A.

AN admirable painter of the sea, Charles H. Woodbury has also recorded its mass and rhythmical motion in a few fine etchings. These are executed with succinct, powerful lines which create the space and the scene in the most direct fashion. It is etching which etchers will most appreciate for its economy and selectiveness, but everybody should easily share the robust and keenly observant attitude of a natural sea lover. The print here chosen tells its own story. The drawing of the waves and of the scarcely seen liner deserves especial attention. Born at Lynn, Massachusetts, in 1864, Woodbury worked in the schools of Boston and Paris, and paints chiefly at Ogunquit, Maine.

452 From the etching *The Pilot* by C. H. Woodbury, courtesy of Frederick Keppel & Co.

453 From the etching *Old Woman Reading* by A. A. Lewis, in the Metropolitan Museum of Art, New York, courtesy of the artist

ARTHUR ALLEN LEWIS

It is in the spirit of the times that much of our best figure design in etching should deal with the life of the poor. Here Arthur Allen Lewis is one of our best masters. He works with a simple and open line which has much expressiveness, quite in the sound tradition of Rembrandt. In the little etching, *Old Woman Reading*, there is definite character and quiet charm based on sympathy and on understanding observation. Lewis was born at Mobile, Alabama, in 1873, trained under George Bridgman at Buffalo, and Gérôme at Paris, and lives in New York. His work is distinguished for beautiful drawing executed in lines apparently simple and casual, but really studied and calculated, as fine work always is.

EUGENE HIGGINS, A.N.A.

In Eugene Higgins, equally accomplished as painter and etcher, sympathy for the poor assumes a more poignant and tragic form. He feels their miseries and asserts them with a somber emphasis. Wholly characteristic is this most picturesque little print of a young wife admitting a drunken husband at midnight. It is highly dramatic, but nothing is overstated. Higgins was born at Kansas City, Missouri, in 1874. He was trained in the schools of Paris and works in New York. (See also No. 260.)

454 From the etching *Midnight Duty* by Eugene Higgins, courtesy of Frederick Keppel & Co.

455 From the etching *Fifth Avenue Critics* by John Sloan, courtesy of E. Weyhe

JOHN SLOAN

Poor life in New York is again the theme of John Sloan. But here sympathy often takes a sardonic turn. He gives us amazing studies of peopled tenement roofs, amusing glimpses into lighted back windows, whimsical accounts of the sociabilities of artist life — all expressed with a tranquil understanding and in an impeccable draftsmanship. Occasionally he reverses the mirror and shows us the snobbery and futility of the rich. Nothing could be better in a caustic way than the *Fifth Avenue Critics*. It embalms an attitude no longer so completely realizable since the limousine and chauffeur have dethroned the barouche and coachman. It is a social document of the first order. Sloan has the gift of investing common themes with the dignity of a personal style which is the expression of his own intellectual detachment. (See also Nos. 248, 555.)

MAHONRI YOUNG, N.A.

456 From the etching *Navajo Watering Place* in the Metropolitan Museum of Art, New York

In etching, Mahonri Young's mood is a joyous one. With a few masterful lines he catches the energy of children at play, the charm of old orchards, the movement of life on the great plains. His etchings show an easier vein than his sculptures, but it is the ease of complete knowledge. The *Navajo Watering Place* gives not merely the movement and character of the Indians and goats but also the sense of great desert spaces — all in a few lines which are magically right. The whole thing is etching of the purest idiom, the line remaining line and never losing itself in tone. Young is also a good painter and best known as a sculptor (No. 357).

457 From the aquatint *The Antique Mirror*, courtesy of E. Weyhe

ARTHUR B. DAVIES

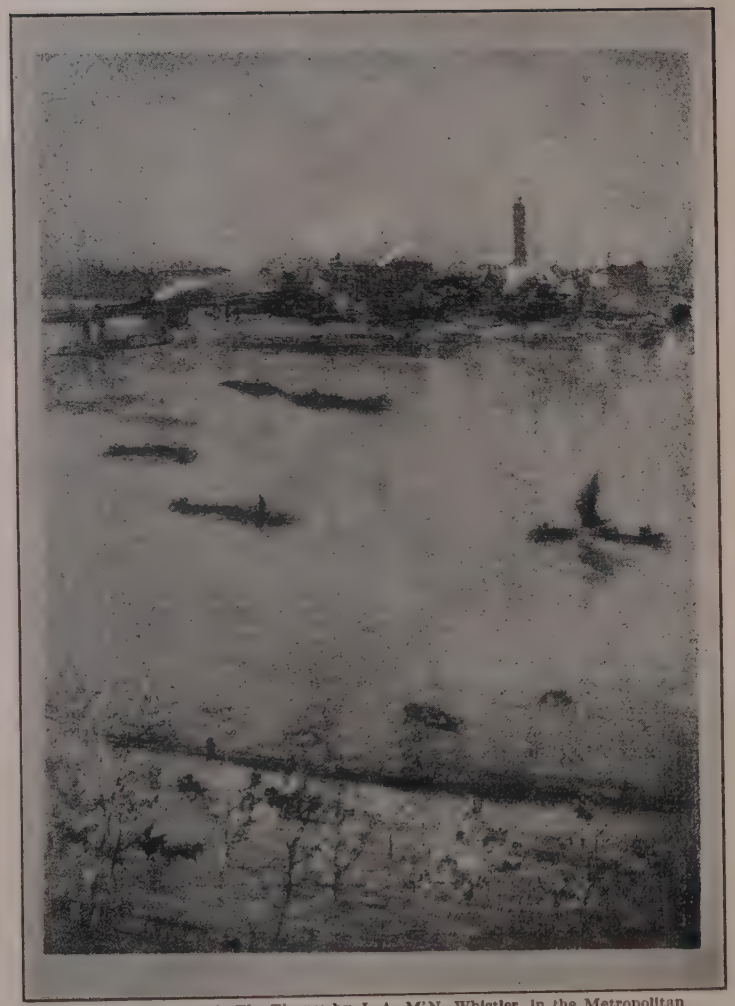
Arthur B. Davies' world is very much his own. His etchings give us only snatches of the fuller rhythms of his paintings. A tireless draftsman, he often practices on the copper. Single nudes or little arrangements of nudes are his subjects. The mood is abstract, and the abstraction is sometimes enhanced by a moderate employment of the new Cubist formulas. It is an art that is caviare to most, but very delectable to such as yield themselves to the mood. As a consummate craftsman in many fields, Davies has not failed to investigate every possibility of etching. *The Antique Mirror* may well be technically unique in being entirely in aquatint without any acid-bitten lines. Where a line is needed, the scraper has simply spared a strip of the untouched aquatint ground. But such technical niceties, though interesting, are the smallest part of Davies' aristocratic and recondite art. He is another of the modern generation of American artists whose versatility is strikingly in evidence in his paintings. (See Nos. 178, 253–56, 466.)

PAINTER-LITHOGRAPHY

Lithography from the first attracted the painters, since the delicate task of printing could be left to professional hands. In France, Delacroix, Ingres, Chassériau and Puvis, with Millet and Corot, occasionally drew with the grease crayon, while Daumier, of course, was to make it his chief medium of expression. In America original lithography got no such foothold, but it came to us early in a few charming sheets of the painter William Morris Hunt, who was trained in the French surroundings which have been suggested.

Hunt's *The Flower Seller*, dated 1856, is still one of the best American painter-lithographs. It is very delicate in its modulations of grays without loss of strength, beautifully drawn, and the grain uses all the resources of the stone. Hunt, as has already been noted (Nos. 102, 155), developed as a painter and did not follow up these early experiments.

458 From the lithograph *The Flower Seller*, 1856, by W. M. Hunt, in the Metropolitan Museum of Art, New York



459 From the lithograph *The Thames* by J. A. M'N. Whistler, in the Metropolitan Museum of Art, New York

A WHISTLER LITHOGRAPH

THROUGH the late eighteen sixties and seventies many American painters occasionally drew for the stone, but their prints, while generally of good quality, are not important enough to detain us, until we come once more to Whistler. In 1878 he took up the art, being encouraged by the professional lithographer, T. R. Way, and promptly repeated the success which he had already achieved in etching. His lithographs, or more strictly transfers, may be divided into views, portraits and figure studies. The view of the Thames has evident relations with the painted nocturnes and is in no wise inferior to them. Nobody but Whistler has produced so complete an effect and interpretation of place with means so slight — a mere powdering of black on paper.

460 From the lithograph *The Dancing Girl* by James A. M'N. Whistler, courtesy of Frederick Keppel & Co.

THE "TANAGRAS"

THE most treasured of Whistler's lithographs are that series of nude or lightly draped figures which from their gracious affinity with Hellenistic design are called the Tanagras. He had foreshadowed the vein in some unfinished decorations of ten years earlier, and he developed it with the most fastidious ease in the new medium, sometimes adding to the grays a touch of positive color. The work is a miracle of beautiful feeling and lovely workmanship. One may test his sensitiveness to the more exquisite qualities of design by his feeling for these little prints.

461 From the lithograph *The Lake of Fire* by Joseph Pennell, courtesy of Frederick Keppel & Co.

A PENNELL LITHOGRAPH

Where Whistler had used the lithographic crayon reticently and on small sheets, his friend, Joseph Pennell, often pushed the blacks to their fullest resonance and made prints of framing size. He did a remarkable series of the ruins of Greece, of the work on the Panama Canal and of the iron and steel mills of Pittsburgh. The lithograph of the iron works of Charleroi is reproduced. It is of extraordinary power, veracity and picturesqueness. It seems as if the greater qualities of this most versatile draftsman were evoked by a medium as flexible as it is difficult. Pennell made many large prints of which the best known are *Temples of Greece* and the series devoted to the construction of the Panama Canal. Throughout his life what he called "the wonder of work" fascinated him, and he has left an extraordinarily varied and faithful record of the marvels of our industrial age. (See also Nos. 437–38.)

THE LITHOGRAPH COVER DESIGN

In a brief survey it is impossible to cover the vast field of lithographed posters and cover designs. The practice, prompted by France and England, started among us in the eighteen ninties and produced its best results in that decade. It can be represented here by but a single magazine cover of Edward Penfield, a pioneer in the branch and one of its ablest exponents. Penfield was born in Brooklyn, New York, in 1866, trained at the Art Students' League and died in 1925. He was a master of that simplified type of composition which is proper to the poster. The World War saw a recrudescence of poster design but produced few posters at all notable as art.

462 From a lithograph cover in color by Edward Penfield, courtesy of Harper & Bros.

463 From the lithograph *The Blind*, courtesy of the artist

ALBERT STERNER, A.N.A.

Among our painter-lithographers, Albert Sterner is a somewhat exotic figure. He was born at London of American parents, in 1863, spent his youth abroad, studying at Julian's and the École des Beaux-Arts before he came to America in 1879. He won a precocious success as an illustrator and painter, but in his maturity turned to lithography as his most sympathetic medium. His figure subjects, for their imaginative and often tragic mood, have won him a place apart in an art which generally has remained chiefly naturalistic or decorative. They find their closest analogies in the prints of some of the German neo-romantic painters who have drawn on the copperplate or on the stone.

464 From the lithograph *The Studio* in the Metropolitan Museum of Art, New York, courtesy of Frederick Keppel & Co.

GEORGE WESLEY BELLOWS, N.A., N.I.A.L.

George Bellows was a prolific maker of lithographs, and perhaps at his best in that medium. His themes include, most catholicly, the prize ring, the barroom, the studio, the gymnasium, the revivalist meeting, and he handled them all with energy and gusto, and often with humor. His tendency to force the blacks somewhat coarsely and to neglect those intermediate tones in which lithography is so rich has been unfavorably noted. It seems to me that the method corresponds to his brusque and assertive temperament. His death at forty-one, when his powers were rapidly developing, was a sore loss for graphic design in America. (See Nos. 249–50.)

465 From the lithograph *Brook Nymph*, courtesy of the artist

BOLTON BROWN

UNLIKE Bellows, Bolton Brown avoids broad contrasts and draws in refinements of middle tones, keeping the whole effect silvery. Within this mode, his work is distinguished. His favorite theme is idyllic landscape appropriately peopled with nudes. Aside from his activity as a painter-lithographer, he has written instructively on his craft and taught it to many others. He was born at Dresden, New York, in 1865.

A DAVIES LITHOGRPH

THAT remote, delightful land of faëry and legend which Arthur B. Davies reveals in his paintings, he has also expressed in lithography. Here his methods are most various and skillful, especially in the restrained use of color. Accordingly, reproduction ordinarily does little justice to his artistry. In *The Golden City* one may at least enjoy the alertness of the drawing, and the economy with which a few light strokes of the crayon adequately suggest a broad scene. (See also Nos. 178, 253–56, 457.) Davies is nowhere more skillful or more truly imaginative than in this apparently slight work.

466 From the lithograph *The Golden City* in the Metropolitan Museum of Art, New York, courtesy of E. Weyhe

467 From the wood engraving *A Waterfall* by W. J. Linton, in the Metropolitan Museum of Art, New York

PAINTER-WOOD ENGRAVING

Painter-wood engraving was naturally an occasional activity of the remarkable craftsmen of the white-line period, but their style had been formed in reproductive work and did not change in their occasional experiments in original design. The original wood engraving of our own time, on the contrary, was to develop a style of its own based on the wood block of the Renaissance. From the men active before and after 1880 there is no abler woodcut than that of a waterfall by W. J. Linton, N.A., who, though an Englishman, from his long residence and influence in America, may be regarded as an honorary member of our school. Few engravings of the sort so fully combine breadth of effect with a minute exquisiteness in details. Broadly speaking, the method is white line, but Linton did not believe in strict formulas. An examination of the saplings overhanging the chasm and of those upstream will show many effective accents in black line. Linton was born in London in 1812. He came to America in 1867, and greatly influenced our schools. As a critic he opposed the extreme subtleties of the white-line manner. He died in 1897 at New Haven, Connecticut. He had published *A Manual of Wood Engraving*, 1887.

ELBRIDGE KINGSLEY

Elbridge Kingsley, of all his contemporaries, was the advocate of the original wood engraving, which he preferably sketched directly with the burin out-of-doors. His themes are the peaceful old towns of the middle Connecticut valley. He made larger and more imposing prints, even up to framing scale, but he made no better print than his *Old Hadley Street*. The space is strongly asserted without crude contrasts of light and dark, and the intimate sentiment of the scene is perfectly conveyed. These original woodcuts of Kingsley's, signed symbolically with his woodpecker device, are joys for the tranquil type of collector. Kingsley was born in 1842, at Carthage, Ohio, studied at Cooper Union, and died at New York in 1918, an honored survivor of a great school.

468 From the white-line wood engraving *Old Hadley Street* in *The Century Magazine*, Aug. 1887

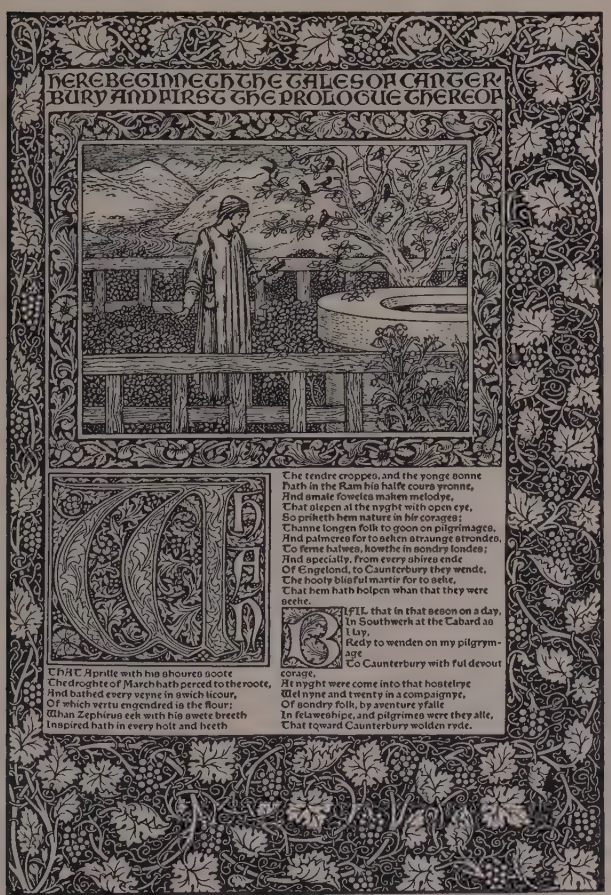
WILLIAM BAXTER PALMER CLOSSON

William B. P. Closson also cut several original blocks, including that fascinating invention, *The Water Nymph*. It is worked in the most delicate manner, and is entirely in white line. Closson was born in Thetford, Vermont, in 1848, was chiefly self-trained through travel, and was one of the best of the white-line engravers. In 1894 he abandoned wood-engraving for pastel work and oils. He died in 1926.

469 From the white-line wood engraving *The Water Nymph* in *The Century Magazine*, Aug. 1889

THE INFLUENCE OF WILLIAM MORRIS ON BOOK ILLUSTRATION

It will be seen that these early painter-wood engravings are episodical — mere recreations of men usually enlisted in reproductive work. The real cult of the original wood block was not to arise until process engraving had driven the wood block from the copyist's field, and the new work was to be rather decorative than pictorial. It grew largely out of the general improvement of bookmaking during the eighteen nineties. In England, William Morris had limited the illustration of the beautifully printed books of the Kelmscott Press to boldly cut wood engravings. Partly he was imitating the splendid woodcut books of early Germany and Italy, partly he was working on the general theory that, since fine type is a sort of decoration in heavy black line made from a relief block, so the accompanying illustration must also be in rich black line from a relief block. From a decorative point of view the theory was sound. It was taken up by other fine presses in England and America, and popularized by such annals as the *Yellow Book* in London and the *Chap Book* in Chicago. Considerably earlier, Howard Pyle (No. 511) had made admirable illustrations which, though printed by process, were based on the old wood-block style. His influence was reinforced by that of Will Bradley and Louis Rhead, an Englishman by origin, who used the wood-block style ably for book decoration, illustration and poster design. The movement was transient. Except in posters it barely passed into the present century, but it had done an indispensable work in accustoming eyes, trained by the highly finished prints of the white-line wood engravers and by the specious completeness of the new process prints, to simpler and more masculine principles of design. Without such a preparation the new woodcuts might have seemed as shocking as did the beginnings of the Post-impressionists.


HEREBEGINNETH THE TALES OF CANTER-
BURY AND FIRST THE PROLOGUE THEREOF
WHAN THAT Aprille with his shoures soote
The droughte of March hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale fowles maken melodye,
That slepen al the nyght with open eye,
So priketh hem nature in hir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were seeke.
BIFIL that in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye,
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.

470 From the *Kelmscott Chaucer*, illustrated with decorative wood engravings after designs by William Morris, in the New York Public Library

471 From the wood engraving *Mast-Head* by Rockwell Kent, courtesy of E. Weyhe

ROCKWELL KENT

Rockwell Kent takes us to an austere No Man's Land of his own creation. His simple and powerful methods of drawing led him to employ the style of the old wood engravers in the illustration of his own books, *Wilderness* and *Voyaging*. It was a natural next step to cut such designs on the boxwood, and he has recently thus made a few prints of rare imaginative force. Some of the best are invitation cards for his exhibitions. We choose a woodcut which expresses his rare blend of physical energy with creative spiritual insight. His versatility of effort is most illuminating. That the same man should have created the cosmic mysticism of *Immanence* or *Weltschmerz* on the one hand, and his more popular *Vanity Fair* illustrations and advertisements on the other, is a phenomenon unique to the twentieth century. Under painting his life has been sketched, and we shall return to him as an illustrator. (See Nos. 262, 534, 557.)

RUDOLPH RUZICKA

Among contemporary makers of wood blocks one of the most distinguished is Rudolph Ruzicka. He was born in Bohemia in 1882, studied at the Chicago Art Institute, and makes illustrations and separate prints at New York. Unlike most of the new wood-block cutters, who generally work in the style of the Renaissance woodcut, he practices a wholly modern style which seems based on such pen drawing as that of Daniel Vièrge. The cut of *The Municipal Office Building* under construction gives his method. Upon a very delicate but strong construction in line, the engraver superimposes from separate blocks a light tone or colored tint. One sees it in the foreground of our illustration. Ruzicka is also known for his excellent book illustrations.

472 From the wood engraving *The Municipal Office Building in Construction*, by Rudolph Ruzicka, in the Metropolitan Museum of Art, New York, courtesy of The Groller Club

473 From the wood engraving *Vermont Farmhouse* by Julius J. Lankes, courtesy of E. Weyhe

JULIUS J. LANKES

While Ruzicka's themes are urban, those of Julius Lankes are rural. To express them, he has worked out an appropriately informal style in which the broad black line of the early schools works harmoniously with the bold white line of Bewick and Anderson. His broad and homely mood and manner are well represented in the print which depicts the Vermont home of the poet Robert Frost. Lankes was born in Buffalo, New York, in 1884, trained in the art schools of that city and of Boston, and lives among the scenes he loves at Gardenville, New York.

CHAPTER XXI

ILLUSTRATION

THIS survey of the graphic arts by processes and engravers has already traced incidentally the main course of illustration. Other volumes of this series present American illustration very fully, so far as it is historical. Accordingly, our study of the chief illustrators and of the main tendencies may be rather brief. In it we are chiefly interested in the illustrator, and only secondarily in engravers and processes.

In theory, the illustration and the decoration of a printed book should be one and the same thing. This counsel of perfection is, however, rarely followed, for its successful achievement imposes on the illustrator a very difficult compromise. To visualize a bit of text requires an elaborate method which is undecorative. To decorate a printed page requires simple methods with broad black lines which harmonize with the type face. But such a simplified and abstract manner does not lend itself to realistic illustration. So our more decorative illustrators, such as Elihu Vedder and Howard Pyle, expressly declined to follow their texts closely, and appropriately called their designs not illustrations but accompaniments. Generally speaking, decoration has been ignored, It was so at the outset, when the printed picture began to make a timid appearance in American books and magazines.

Nothing in the eighteenth century is worthy of even passing notice. The homemade production was rare and poor. Toward the end of the century and in the early years of the next there was among the publishers of Philadelphia and Baltimore abundant piracy of contemporary English illustration. This did something to improve taste, and at least set our engravers to copying good models.

As we began to illustrate our books and magazines from our own resources, line engraving was regarded as the finer process and wood engraving as an inferior substitute. A little later mezzotint began to rival line engraving, lithography making an occasional appearance as a curiosity or utility. Such was the situation until about 1850, when wood engraving begins to take the lead.

Akin to the magazines are the gift annuals. They begin with the *Atlantic Souvenir* in 1826, reach a peak of an average of sixty annuals a year between 1845 and 1855, then shrink rapidly and virtually disappear with the Civil War. Being intended for gifts of sentiment, they employed all the resources of fashionable bookmaking. Their names suggest their scope. Precious stones and flowers are favorites — the *Mayflower*, the *Amaranth*, the *Rose of Sharon*, the *Lily*, the *Iris;* the *Amethyst*, the *Emerald*, the *Amulet*, the *Talisman*. Sometimes the appeal to sentiment was made less covertly, as in *The Keepsake*, *Remember Me*, *Gage d'Amitié*, *Love's Offering*. They all presented a miscellany of popular authors and illustrators. Varying in size from pocket form to stately octavo, they were generally bound in a glory of stamped and gilded leather and ornamented often inside with an opulence of colored and even gilded lithographs. However, as *de luxe* publications, the usual illustration was some form of copperplate engraving. Their vogue then and artistic insignificance now remind us how rarely through the nineteenth century fashionable art has been good art. However, there is still a mild pleasure in handling them, as there is in unexpectedly finding a pressed flower in a long unopened book. Such discoveries powerfully evoke discursive reverie.

More than any other artist the illustrator for a generation past has been affected by the photographic reproduction of pictures.

The photomechanical processes of engraving are too various and complicated to be described in a book of this kind. Most of them are etchings upon a design photographically transferred to the prepared metal plate. There are, of course, intaglio processes, like photogravure, used for fine reproduction; and relief-block processes — half-tone and line block — used for magazine and book illustration. The relief block, like its forerunner, the wood block, has the advantage that it can be set with type and printed therewith, while intaglio prints must be made inconveniently in a separate printing or inserted on plates. The half-tone process is the most in use. A photographic negative of the original drawing is made in the usual way, except that a glass screen of minutely ruled opaque lines is placed between the lens and the negative. This screen breaks up the entire surface of the negative into dots. The negative, when developed, is printed upon a piece of sensitized copper. Heat applied to the metal plate hardens the dots so they will resist the acid of the bath, which is the next step. Where the plate is free from dots the metal is "bitten" away by the acid and the dots remain in relief. It is the lightness or the darkness of these dots that reproduces the values of the original drawing. The inherent defect of the half-tone process is that the screen covers the entire surface of the block forbidding alike the brightest lights and the deepest darks. To meet this defect the lights are sometimes tooled with a graver in the white-line manner, and the darks burnished down until they are almost solid. By three printings, or four (including a black printing), in the primary colors, a fairly accurate color facsimile can be made. But the inks mix somewhat uncertainly, the yellow especially has a tendency to dominate, and in general the results are more specious than satisfactory.

Up to the point where a relief block could cope with tone, about 1890, the magazines were not much interested in the new photomechanical processes. As soon as it was found that in a small fraction of the time and at a twentieth of the price of a wood block worked in white line an approximation to its effect could be secured, the doom of reproductive wood engraving was only a matter of a short time. Moreover, the even cheaper process line block copied a line drawing with a fidelity impossible to the graver. The innovation meant an immediate liberation and an ultimate impoverishment of illustration. There was to be no more of that careful collaboration between illustrator and editor, wood engraver and printer, each in his degree an artist; everything was soon to become a complete division of labor under conditions of quantity production.

A word is necessary upon the enormous production of printed pictures in the past thirty years which, having next to nothing to do with art, does not here concern us. In the early eighteen nineties the ten and fifteen-cent magazine and the illustrated Sunday supplement of the daily papers began life together. Their success was eventually to kill the printed picture as art, reducing it to a manufacture, the poor quality of which was inevitably decreed by quantity production. The magazine was no longer treasured and read considerately and often bound year by year, but was hastily scanned on the train and left with the brakeman. Both the reading matter and the pictures were prepared for this public. The established illustrators were enlisted at pay they had never enjoyed from the old family monthlies, but they promptly sank to the æsthetic level of their new employers. In particular, the printing of process cuts in the nation-wide weeklies was and is so inferior that an illustrator would be foolish to submit a good drawing to the pressman. Besides, the greater public only wants pictures, and is indifferent to their quality or even to their relevance to the text. As I write, of the illustrated magazines only *Scribner's* keeps going on the old basis. Gilbert Seldes in *The Seven Lively Arts* easily persuades me that the comic strip is lively, but not that it is art. I have seen too many distinguished and delightful talents, such as Fontaine Fox and Winsor McCay, fall to the level of their editors and public.

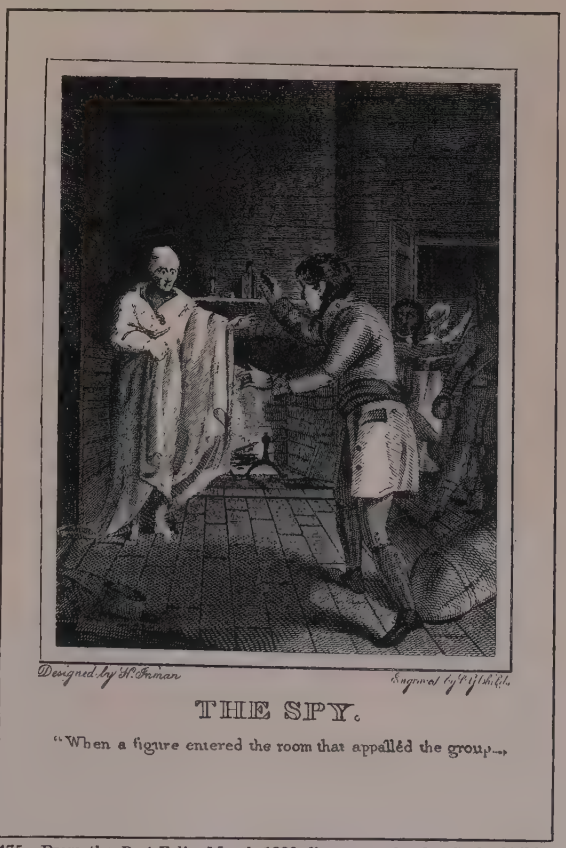
474 From the lithograph by Pendleton after the painting *Flat Rock Dam, on Schuylkill* by T. Doughty, for the *Port Folio*, Aug. 1827

THE *PORT FOLIO*

TYPICAL illustrated magazines of the early nineteeenth century are the *Port Folio*, 1801, *Godey's*, 1830, and *Graham's*, 1841, all of Philadelphia. In its twenty-odd years of struggling existence, with much inferior illustration, the *Port Folio* published a few well-engraved plates after the best artists of the moment. Thus in the number for August, 1827, appeared a lithograph after a painting by Thomas Doughty (No. 65). It is not a thrilling thing, but it is a pleasant enough print, and it expresses an honorable editorial endeavor to give the reader the best, and enterprise in giving a new process a trial.

INMAN'S ILLUSTRATION FOR *THE SPY*

HENRY INMAN'S sensational illustration for *The Spy*, in the *Port Folio* for March, 1829, is well up to the level of English illustration at the time. Our own book illustration of the period has little to show of equal merit. It suggests that talent was less lacking than opportunity for the early American illustrator. The pocket size *Port Folio* was on the point of giving way to bigger but not better magazines, which were ultimately to foreshadow that general cheapening of illustration which we have seen fully accomplished in our own day. (See also No. 406.)



475 From the *Port Folio*, March 1829, line engraving by C. G. Childs

476 From Morse's illustration *The Wife* for *Godey's Lady's Book*, Dec. 1831, line engraving by A. B. Durand

A SENTIMENTAL AGE

THE appeal of *Godey's* and *Graham's* magazines was overtly to sentiment, and they had their prompt reward. As regards art, they are nearly negligible. They dealt in the saccharine, and there is no staleness like that of the saccharine which is not of our own times. Paging over old numbers of *Godey's* and *Graham's*, the person of taste amid a plethora of sentimental illustration will find little to detain him except the quaint tinted fashion plates and the charming patterns for lace and embroidery. Still they occasionally made an effort. Durand's little engraving after S. F. B. Morse's painting, *The Wife*, in an early number of *Godey's*, is quite first-class for its time and good for any time. Unhappily, it is a little dark for reproduction, but, even so, its charm and the skill with which the lighting is handled will escape no attentive person. Such work was exceptional.

THE PASSING OF *GODEY'S* AND *GRAHAM'S*

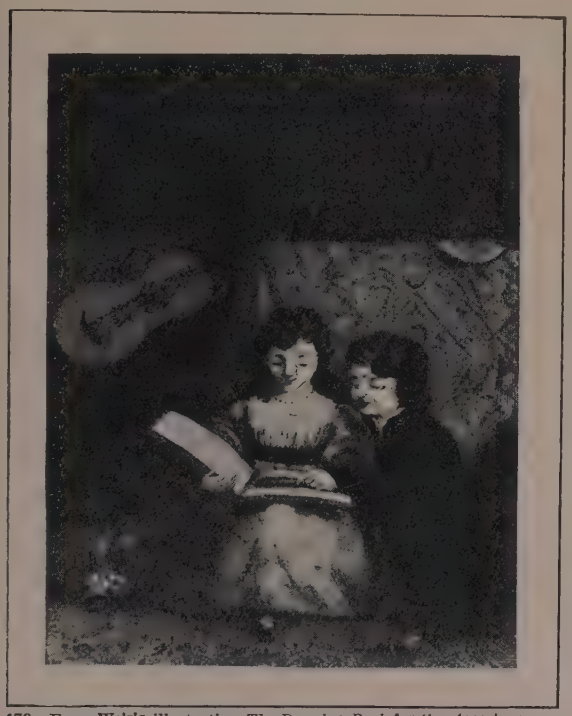
THE average pictorial appeal to our young grandmothers is better represented by Leutze's *Why Don't He Come?* mezzotinted by John Sartain. This creation united one of the best painters (No. 55) with one of the best engravers, both, however, placed in servitude to an editor who knew his public. The picture was calculated to keep the young woman of the day in suspense for a month. The next number of *Graham's* contained the joyous sequel, *He Comes!* Scattered inconspicuously through *Godey's* and *Graham's* were excellent little woodcuts, sometimes by Anderson (No. 410). More intelligent editors would have seen that this was the illustration of the future. Instead they made desperate and costly efforts to maintain the tradition of elegance associated with the steel plate. The plates wore out fast. For a long time Sartain had to make three plates of each of his mezzotints to meet the mounting circulation. *Graham's* perished early under the strain, *Godey's* survived the Civil War by a few years. Both left the exploitation of the woodcut to the new magazines of the eighteen-fifties — *Harper's Monthly* and *Weekly*, *Gleason's*, and *Frank Leslie's*, published at New York or Boston. For many years and quite to our own time it was to be impossible to run a magazine on pure gentility.

477 From Leutze's illustration *Why Don't He Come?* for *Graham's Magazine*, *XVIII*, 1841, mezzotint by John Sartain

A "GIFT ANNUAL" ILLUSTRATION

Among the gift annuals the staple of illustration was feminine beauty. We have a favorable example of this in the *Token of Friendship*, Boston, 1851. E. H. Ball, the creator of this vision of loveliness, may well be an English painter. If so, the case is representative, for the editors of American annuals too often borrowed both their literary and pictorial features from England. The method again is typical — a sleek mezzotint reinforced by the etched line.

478 From the illustration *Spring of Life* for the *Token of Friendship*, Boston, 1851, mezzotint by Joseph Andrews and H. W. Smith



479 From Weir's illustration *The Drawing Book* for the *American Juvenile Keepsake*, 1835, line engraving by Thomas Illman

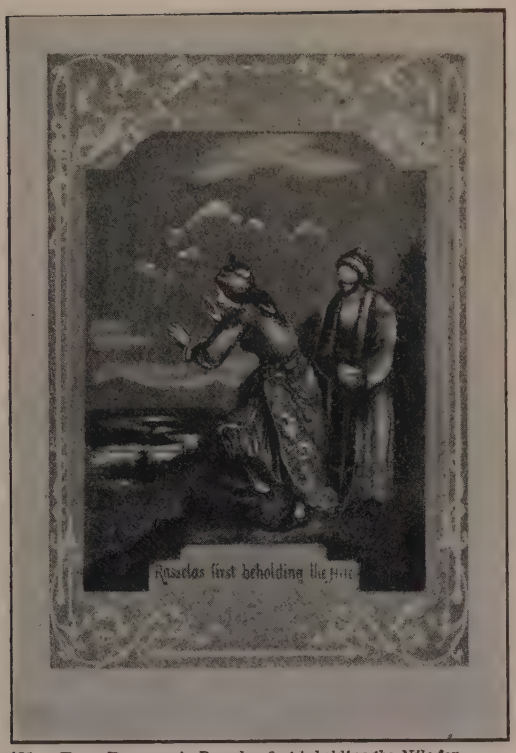
ROBERT WALTER WEIR, N.A.

If visions of beauty flattered our grandmothers, so did domestic incidents please them. We have an alluring one in R. W. Weir's *The Drawing Book*, an attraction of the *American Juvenile Keepsake* for 1835. It was drawn while Weir was Professor of Drawing at the Military Academy at West Point. Weir was later to win a considerable repute as a painter of American history (Vol. I, No. 395) and should not be judged by this early effort.

THE SNOWFLAKE, A "GIFT ANNUAL"

Frequently, these giftbooks were enlivened by colored lithography. Often it supplies only a title-page or presentation plate. Such was the case with *The Snowflake* of 1849. Its dedication plate is lithographed in gold and colors, and appropriately depicts the joys of winter.

480 From the presentation plate for *The Snowflake*, 1849, lithograph in gold and colors



481 From Devereux's *Rasselas first beholding the Nile* for the *Talisman*, 1852, lithograph in gold and colors

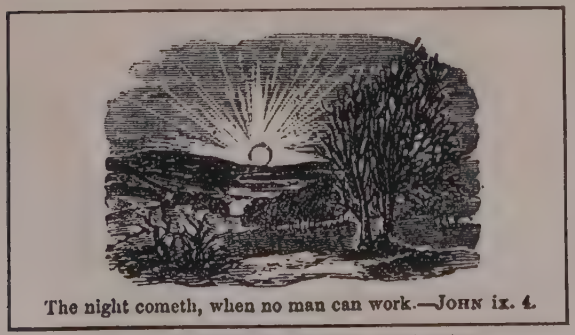
THE *TALISMAN*

But lithography was not always content with this modest rôle. The temperance annuals often scream intemperately with color, as do others. The *Talisman* of 1852 was illustrated with colored lithographs with ornamental borders in gold designed by Devereux, and the hesitant purchaser was most specifically assured on the title-page that everything was printed in real oil colors.

482 From Chapman's *The Chief's Daughter* for *The Brilliant*, New York, 1850, line engraving by Rawdon, Wright, Hatch & Co.

JOHN GADSBY CHAPMAN, N.A.

We do not leave prettiness behind us but we at least emerge from insipidity when we come upon J. G. Chapman, the best and most popular illustrator of the day. His drawing of *The Chief's Daughter* made for *The Brilliant* in 1850 does not too much lose its alertness under the smooth commercial engraving through which it has passed. It makes possible the rather difficult feat of carrying away from our study of the annuals any impression of art. As a matter of fact, the relatively little art there was in our illustration before 1850 was confined to the humble field of the woodcut. Chapman was born at Alexandria, Virginia, in 1808. Returning in 1848 to Italy he spent many years there painting landscape. He was a clever illustrator of books, and a successful etcher. He died at Brooklyn in 1889.



483 From the white-line wood engraving for American Baptist Publication Society, *Tract No. 108*

RELIGIOUS TRACTS

Wood engraving was on the whole applied to humble uses until Harpers' *Illuminated Bible*, 1846, gave it standing. For example, the various religious tract societies found it wise to attract the unbeliever by a picture on the tinted cover or title-page of every tract, and the picture had to be at once cheap and expressive.

From the tracts of the American Baptist Publication Society, active in the second quarter of the century, two cuts are chosen. One is a title vignette for *The Christian Stewardship, Tract No. 108*. It is a charming suggestion of a sunset, and it well illustrates its text, "The night cometh when no man can work."

BAPTIST TRACT NO. 87

THE same Society offered a more ambitious print on the pink cover of *Tract No. 87*. It represented in vigorous white line *The Loss of the Ship Kent by Fire*. It is one of the better nautical designs of a period that excelled in that branch. The indication of the heaving of the helpless ship in a sea running over shallows is entirely truthful and masterly.

484 From the white-line wood engraving *The Loss of the Ship Kent by Fire*, Philadelphia, 1849, for the American Baptist Publication Society, *Tract No. 87*

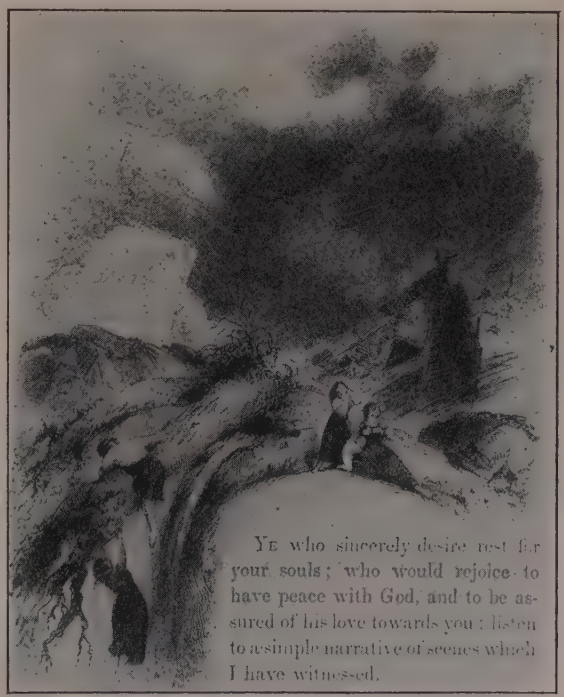
THE AMERICAN TRACT SOCIETY

AGAIN the American Tract Society was a constant and intelligent patron of the wood engraver. Some of its little cuts seem to-day merely quaint, as that of a Sabbath-breaking boating party which is not only imperiling its souls and bodies but also its best clothes. However, with the text, it doubtless did its work of serving as "a warning to Sabbath-breakers." For years the Society maintained a mediocre press, content with second-rate woodcuts. A change of management, however, resulted in improved work. Better presses were bought, and much greater care was taken to secure purity and delicacy of line. The new presses facilitated clearness in facsimile, and made it possible to concentrate attention on the tone as well as on the smoothness of tints. The monotony of expression found in all the prints may be ascribed to the general practice of imitating contemporary English engraving. Joseph A. Adams (No. 412), Alexander Anderson (No. 410), C. G. Childs and J. H. E. Whitney (No. 423) were the Society's best engravers.

485 From the wood engraving *A Warning to Sabbath-breakers* for the American Tract Society, *Tract No. 191*

A TRACT SOCIETY WOOD ENGRAVING

THERE are better woodcuts in these tracts. That which represents a Swiss freshet is well designed and employs all the resources of the woodcutting of the time. There is probably some influence of the English line engravings after Turner's vignettes in such work. It is also an early example of the habit of interlocking text and cuts, a move, if not a good one, toward decoration. Besides its tracts, the American Tract Society published books and magazines with woodcut illustration of a generally high order. Its patronage helped toward that improvement in the art which followed the year 1850. The religious tracts exemplify an enormous amount of unpretentious and semi-commercial wood engraving which is generally surprisingly good, as sound utilitarian work often is.


YE who sincerely desire rest for
your souls; who would rejoice to
have peace with God, and to be as-
sured of his love towards you; listen
to a simple narrative of scenes which
I have witnessed.

486 From the wood engraving *The Valesian Flood*, for the American Tract Society, *The Swiss Peasant, Tract No. 180*

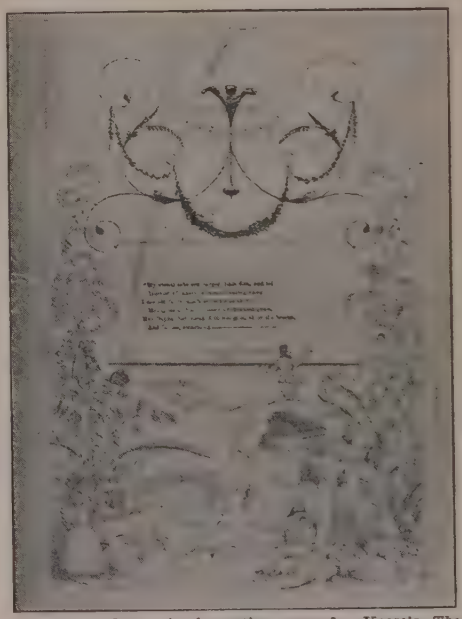
487 From a wood engraving *Ross' Rescue* for Epes Sargent, *Arctic Adventure*, Boston, 1857

AN UNSIGNED WOODCUT OF 1857

One of these nameless prints a little beyond the limits of the period we are discussing represents the rescue of Captain Ross and was published in Epes Sargent's *Arctic Adventure*. It took no mean degree of imagination to realize this Arctic scene from slight sketches or mere descriptions, while it took uncommon talent in the engraver to cut it so simply and resolutely in a fashion fairly anticipating the impending white-line method. Again and again one is struck by the excellence of such commercial and nameless prints. Indeed, in retrospect, the mass of popular woodcuts during this period is more notable artistically than the mass of aristocratic illustration printed from the copperplate. Time often makes such reversals. When the future historian of the American graphic art of to-day searches our nation-wide weeklies, I feel confident he will take more notes from the advertising sections than from the literary sections.

COPPERPLATE ILLUSTRATIONS, MID-NINETEENTH CENTURY

Copperplate engraving, however, held its own for fine illustration until the middle of the nineteenth century. It may be briefly dismissed. It produced at least, in 1840, the first consistently decorated book made in America, John Keese's *The Poets of America*, published at New York. Around the poems burgeon foliated and figured borders of delicate and sprightly design. Sometimes the adornment dwindles to headpieces and tailpieces. The notion of engraved accompaniment to a printed text was presumably borrowed from William Blake's illustrations for Young's *Night Thoughts*. But the more direct inspiration for the sylphs which sway through the composition is the popular English illustrator, Thomas Stothard. Just once there is a signature of William Croome as designer and of Jordan & Halpin as engravers. The book is as exceptional as it is charming.

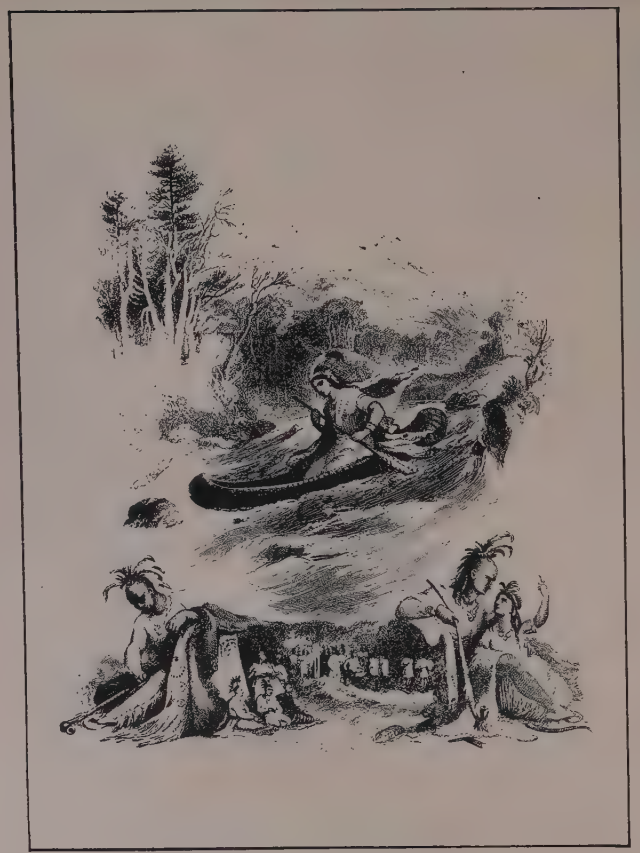


488 From Croome's decorative page for Keese's *The Poets of America*, New York, 1840, copperplate engraving by Jordan & Halpin

489 From the etching *Hurrying to the Races* for Longstreet, *Georgia Scenes by a Native Georgian*, New York, 1850

GEORGIA SCENES

Etching makes an almost isolated appearance in the alert vignettes made for *Georgia Scenes by a Native Georgian*. These humorous little prints are by two hands, so the preface tells us. One would like to know the amateurs who handled the etcher's needle with such raciness. They are a refreshing apparition at a generally dull moment.



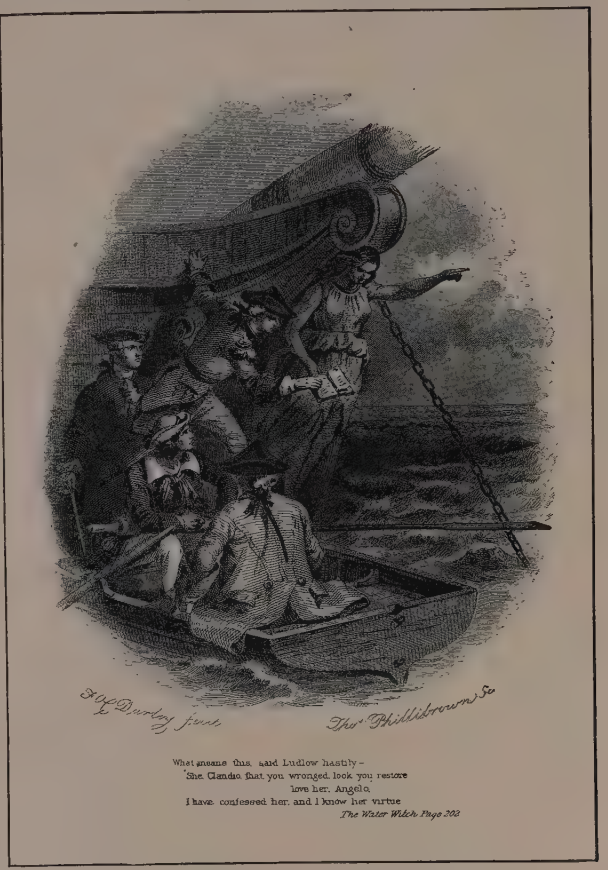
490 From Billings' frontispiece for Whittier, *Poems*, Boston, 1850, line engraving by A. C. Warren

HAMMATT BILLINGS

STEEL engraving commonly adorned the collected poems of such unforgotten singers as Longfellow and Whittier and such forgotten ones as N. P. Willis and Mrs. Sigourney. Several examples have already been offered in the discussion of line engraving and stipple. Here, then, need be cited only Hammatt Billings' frontispiece for the one-volume edition of Whittier, Boston, 1850. Billings was a rather feeble and sentimental talent, but he had the distinction of being about the only imaginative illustrator in America in his day. He was an architect by profession. Examples of his work as an illustrator may be seen in Vol. XI (Nos. 398, 492, 521), and he did graceful ornamental designs for the woodcutters who embellished the early editions of the poems of Oliver Wendell Holmes.

FELIX OCTAVIUS CARR DARLEY, N.A.

THROUGH all this period lithography was serving a useful subartistic purpose. Books on geology and botany, needing color, were usually thus illustrated; so were scientific government reports and the books on the Indians. But the results, while often excellent for their purpose, do not concern the student of art. For standard sets of American prose writers, notably Irving and Cooper, line-engraved illustration seemed indispensable. It was, however, generally limited to a frontispiece or title vignette. In the frontispiece of Cooper's *Water Witch* we meet the first great American illustrator, F. O. C. Darley. (See also No. 409.) He dominates the eighteen fifties and sixties as J. G. Chapman had dominated the eighteen forties. His clear and expressive grouping in the illustration for the *Water Witch* is apparent even in Phillibrown's insipid transcription. Darley imposes himself not by virtue of single masterpieces, though his outlines for Judd's *Margaret* (Vol. XI, Nos. 526–27) may fairly deserve the term, but rather by reason of his good judgment, good humor and good taste in a very copious production. Following faithfully his author's moods, he is always understanding and sympathetic. There is fine balance and economy in his compositions; everything tells for action and for character.


What means this, said Ludlow hastily –
She Glendie that you wronged, look you restore
love her. Angelo,
I have confessed her, and I know her virtue
The Water Witch Page 202

491 From Darley's frontispiece for Cooper, *The Water Witch*, 1860, line engraving by Thomas Phillibrown

492 From Darley's *Death of King Philip* for Irving, *The Sketch Book*, New York, 1864, wood engraving by Richardson

DARLEY'S HUMOR

For his shrewd and quietly humorous vein let us take an illustration for the beautifully illustrated *Enoch Arden* of 1865. It holds its own admirably alongside the more intense designs of young Vedder and La Farge. The slight but telling touch of antiquarianism is characteristic of Darley in historical illustration. Darley's broader humor is well exemplified in the vignette for Whittier's *Cobbler Keezar* published in *New England Ballads*, 1870. Such a thing looks simple and even obvious, but such simplicity rests upon the most thorough preparation, as Darley's innumerable trial-drawings and sketchbook notes attest.

494 From Darley's *The Cobbler Keezar Laughs* for Whittier, *New England Ballads*, 1870, wood engraving by A. V. S. Anthony

DARLEY'S RANGE

Darley can be tragically dramatic, as in *The Death of King Philip*, for the Artists' Edition of Irving's *Sketch Book* and again he was the only conceivable American illustrator of the broad humor and melodrama of Charles Dickens. Though later American illustrators have surpassed him at certain points, he still remains the most universal illustrator we have produced.

493 From Darley's *The Gossips of the Town* for Tennyson, *Enoch Arden*, 1865, wood engraving by W. H. Morse

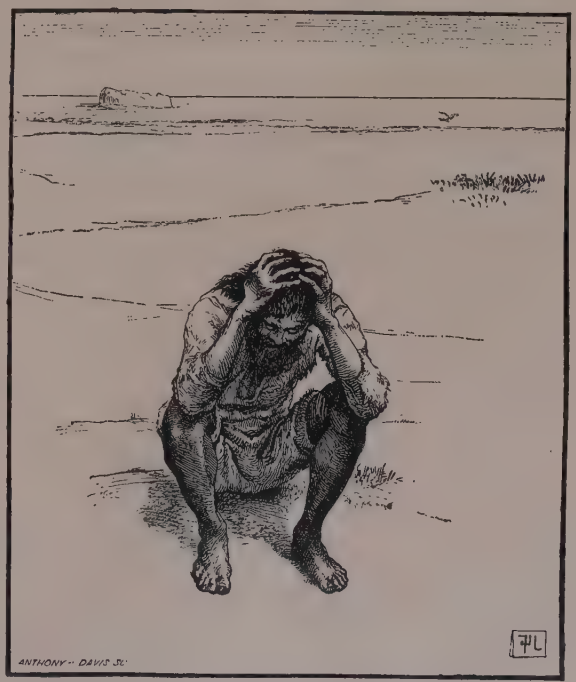
THE FIRST GREAT AMERICAN ILLUSTRATOR

Darley was born in Philadelphia in 1822, went into business, trained himself as an illustrator, and made himself famous both in America and Europe before his thirtieth year through his outlines made for the New York Art Union illustrating Irving's Catskill legends. The rest is a story of unremitting endeavor for the book and magazine publishers. As late as the middle eighteen seventies we find him contributing with the freshness of youth sketches of European travel to *Appleton's Journal*. He died in 1888 at Claymont, Delaware, eclipsed in his later years by the new generation of illustrators. Of his whimsical and humoristic vein, Augustus Hoppin (No. 415) and Sol Eytinge, Jr., were successful emulators. In a larger sense Darley left no successors. (For Darley, see also Vols. II, III and XI.)

495 From Vedder's *Building the Canoe* for Tennyson, *Enoch Arden*, Boston, 1865, wood engraving by Anthony and Davis

MID-NINETEENTH-CENTURY BOOK ILLUSTRATION

Darley's career coincided happily with that progress in black-line wood engraving which has been described in the preceding chapter. The landmarks are three remarkable books: Irving's *Sketch Book*, published in 1852 by the Putnams with Darley as sole illustrator and J. W. Orr in charge of the wood engraving; the Artists' Edition of the same work, published by Lippincott in 1863 with Darley and numerous other designers and J. H. Richardson as chief woodcutter and superintendent, and Ticknor & Fields' edition of Tennyson's *Enoch Arden*, 1865 (No. 493), with A. V. S. Anthony in charge. The latter book enlisted beside Darley the brilliant new talents of Elihu Vedder and John La Farge and the facile gift of W. J. Hennessy. It set the fashion for the Boston books of poetry which under Anthony's able direction were deservedly popular for more than a decade. Though few surpassed their prototype, they remain among the best things we have produced in pure illustration; and though modest in ornamental features, they are still far from negligible from the strictly typographical point of view. It was not to be expected that Anthony should always find illustrators of the power of Vedder and La Farge, both destined to be famous painters; but he did enlist the young talents of Mary Hallock Foote and C. S. Reinhart, while he made the maturer genius of Winslow Homer pay tribute to illustration before devoting itself solely to painting.



496 From La Farge's *Enoch Alone* for Tennyson, *Enoch Arden*, Boston, 1865, wood engraving by Anthony and Davis

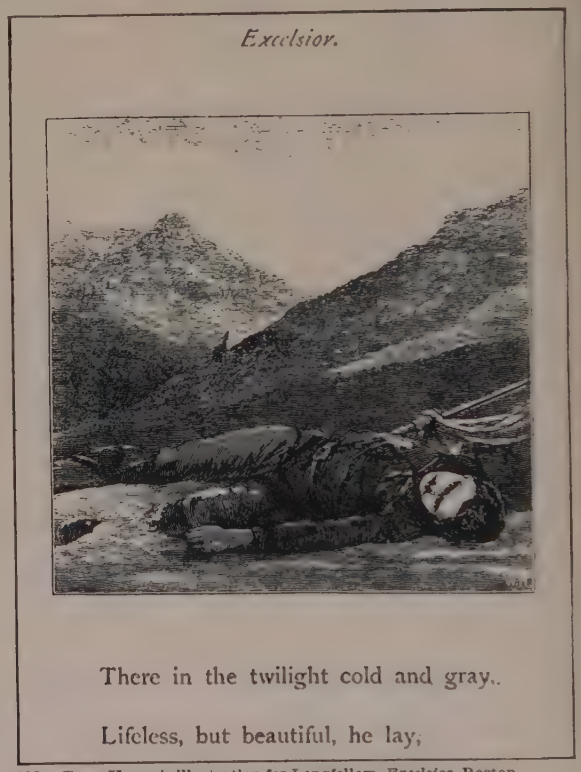
497 From Fenn's illustration for Whittier, *Snow-Bound*, Boston, 1868, wood engraving by A. V. S. Anthony

HARRY FENN

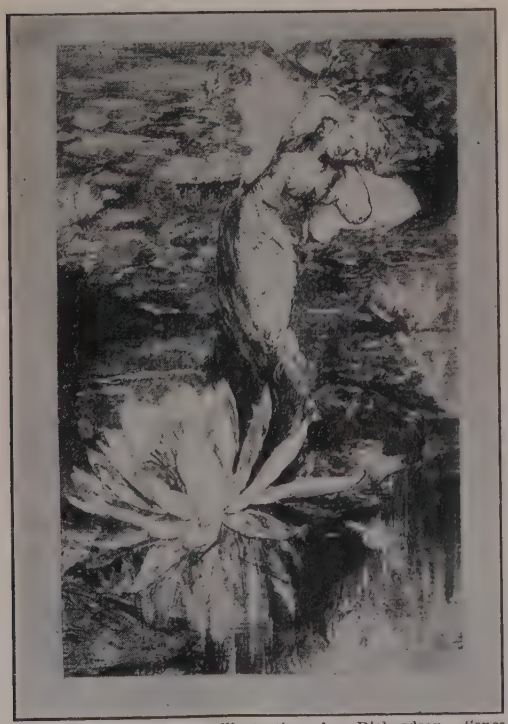
Among Anthony's best finds was Harry Fenn, who had a special gift for catching the intimate character of New England scenery. He also in the big designs for the admirable woodcuts in *Picturesque America* (No. 421) successfully measured himself against our more grandiose sites. An excellent composer of architectural subjects, Fenn perhaps is most himself in little vignettes for poetry. He was born in England in 1845, came to America in 1864, and died in 1911. He was a most versatile general utility illustrator.

WINSLOW HOMER, N.A.

Winslow Homer often appears in a homespun, rustic vein, as in Bryant's *Song of the Fountain*, but there are occasional intimations of his later tragic power, as in the cut of the forspent climber of Longfellow's *Excelsior*. The largeness and simplicity of the design are noteworthy. As engravers, Anthony enlisted such veterans as Filmer and certain young men, like the Englishman, W. J. Linton, and Henry Marsh, who were to play a large part in the approaching revolution of the art of wood engraving. (See also Nos. 80–81, 125–30, 420, 498, 506.)



498 From Homer's illustration for Longfellow, *Excelsior*, Boston, 1878, wood engraving by A. V. S. Anthony



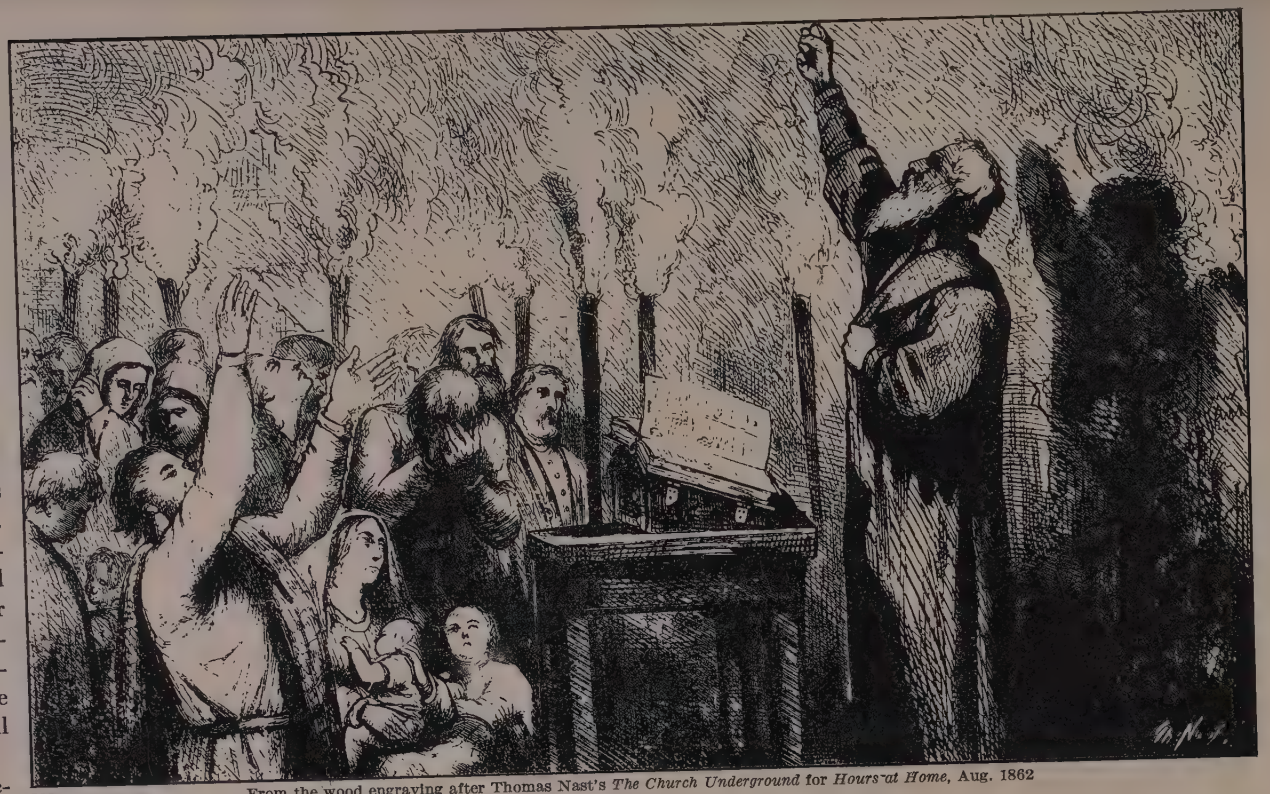
499 From La Farge's illustration for Richardson, *Songs from the Old Dramatists*, New York, 1873, wood engraving by H. Marsh

JOHN LA FARGE, N.A., S.A.A.

The fashion of these little books of poetry spread from Boston. One of the best of them, *Songs from the Old Dramatists*, illustrated by La Farge, was published in 1873, in New York, by Hurd and Houghton. Already in the delicate pictorial completeness of the design we have the note of the new illustrators; and even in the woodcutting (probably by Henry Marsh) are many of the tonal refinements of the now imminent white-line manner. La Farge, despite his scanty production, shares with Winslow Homer the honor of being the most important American illustrator between Darley, and Abbey and Howard Pyle. It has seemed better to represent La Farge by his forgotten masterpieces than by such hackneyed if masterly designs as the *Wolf Charmer* and the *Pied Piper*. (See also Nos. 108–10, 152–54, 186–87, 220–21.)

MAGAZINE ILLUSTRATION

In the culmination of woodcut illustration in black line, from about 1853 to 1878, the book publishers play the leading part. Thereafter the magazines take the lead. On the whole, the weeklies through the early eighteen seventies offered more good illustration than the monthlies. *Harper's Weekly*, with Winslow Homer, Thomas Nast, Sol Eytinge, Jr., W. L. Sheppard, excellent observer of rustic and negro humor, Augustus Hoppin and Edwin Forbes, was easily in the lead. But its woodcutting was hurried and poor. Here the rather short-lived *Appleton's Journal*, which first published many of the splendid woodcuts for *Picturesque America*, deserves a distinguished place. The new magazines of the decade which were chiefly devoted to caricature will be separately considered.



500 From the wood engraving after Thomas Nast's *The Church Underground* for *Hours at Home*, Aug. 1862

An exception to the general mediocrity of the early numbers of the new monthlies founded between 1850 and 1870 is the short-lived *Hours at Home*. Its scanty illustration was of a high order. There was a drop when it gave way to *Scribner's*. Nast's illustration here reproduced from *Hours at Home* shows that to gain his great name as a political caricaturist he sacrificed a promising career as an illustrator at large.

The pictorial course of *Harper's Monthly*, though always respectable, was not brilliant for the first twenty-five years of its existence. It featured a few good English illustrators, as it did many excellent English authors. To good woodcutting it paid little attention until forced thereto, in the late eighteen seventies, by the competition of *Scribner's Monthly*. All the same, *Harper's* encouraged at their beginnings two of our best illustrators, Edwin A. Abbey and Howard Pyle. Abbey appears as early as 1872, but for four years delivered only a delicate sort of hack work, often redrawing photographs or other men's rough sketches. From 1876 he was making fine big illustrations of his characteristic sort for both the Harper publications. By 1878 Howard Pyle had joined him on *Harper's*, and we find Kruell among the engravers. From that year on, until it was recently forced out of the field of fine illustration by the cheap weeklies, including the Sunday newspapers, *Harper's Monthly* maintained a consistently high level of illustration. *Harper's Young People* too, through the eighteen eighties and later, was extraordinarily well illustrated and belongs to the permanent documents of the history of art by making the first publication of many of Howard Pyle's designs for mediæval legends, among others *Robin Hood* and *The Wonder Clock*.

501 From Mary Hallock Foote's illustration for *The Picture in the Fireplace Bedroom* in *A Portfolio of Proof Impressions from Scribner's Monthly and St. Nicholas*, New York, 1879, wood engraving by W. J. Linton

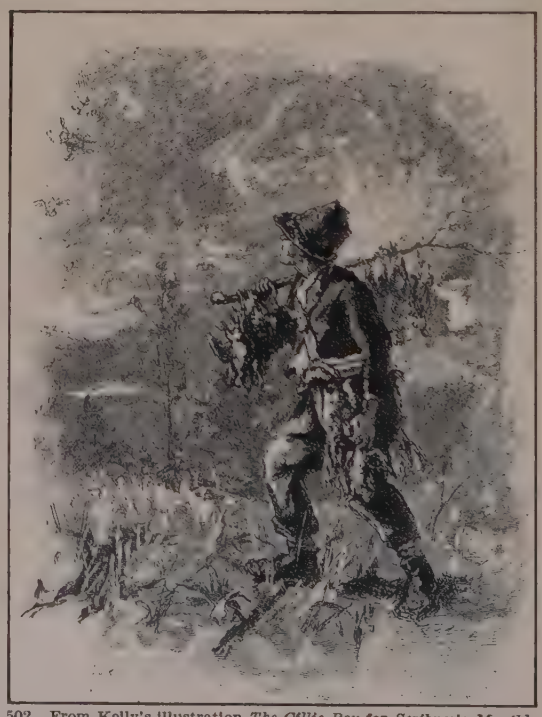
SCRIBNER'S MONTHLY

THE leadership of the illustrated monthly magazines was early assumed by *Scribner's Monthly* (1871–81). Its first five or six volumes are not extraordinary for illustration, but at least little is perfunctory, everything seems thought out and alive. The wood engraving is generally excellent. The editors clearly gave the best that was available in America.

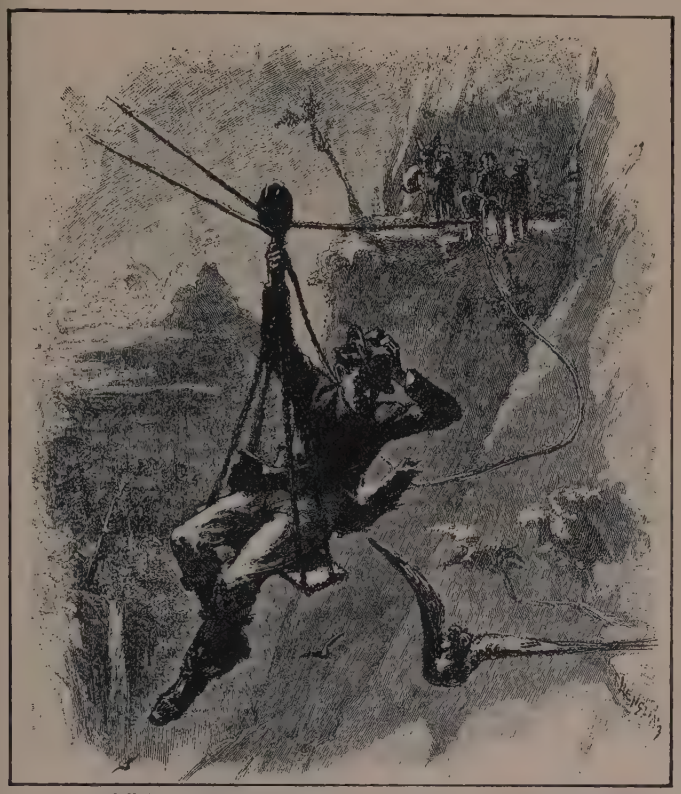
By the last years of the eighteen seventies *Scribner's* reaches a turning point. Under the art editorship of Alexander W. Drake, illustration reaches its best estate, and the new white-line wood engraving emerges to cope with the new problems of fine reproduction. The story may be read by turning over the volumes of *Scribner's* and *St. Nicholas* for 1876 and 1877. Here we find the culminating point of black-line engraving and pen draftsmanship in such a cut as Henry Marsh's *Etruscan Fan* after Roger Riordan (No. 424), *Scribner's*, August, 1877; Timothy Cole, soon to shine among the white-liners, making a line block after the veteran, C. S. Reinhart, *Scribner's*, January, 1877, and the gifted Englishman, W. J. Linton, going far in the direction of white line when interpreting the popular illustrator, Mary Hallock Foote, for *St. Nicholas* about 1879. These are about the last of the old. The process line block was soon to supersede the hand-cut line block, fostering new beauties and complications of pen drawing, while white line was to cope with the new and more painter-like illustration in tone.

TIMOTHY COLE'S PIONEER WHITE LINE

THE much discussed white-line style has already been considered. Whatever its merits and defects, the wood engravers had no choice. Confronted with illustrations that were complete paintings, and with artists and art editors who insisted on exact copying of the tones, there was nothing for them to do but to reject the old linear methods and the old ideal of linear interpretation of the drawing in favor of painting with the graver. For many years white-line passages had been common and increasing. It was the appearance of an audacious new illustrator for *Scribner's*, James E. Kelly, later a sculptor, that forced the change. Mr. Drake, the editor, insisted that Kelly's brilliant and ragged wash drawings be closely reproduced, and nothing but white line would do it. Timothy Cole regards his unsigned print after Kelly's *The Gillie Boy* as the first woodcut completely executed in the new manner.



502 From Kelly's illustration *The Gillie Boy* for *Scribner's Monthly Illustrated Magazine*, Aug. 1877, white-line wood engraving by Timothy Cole.



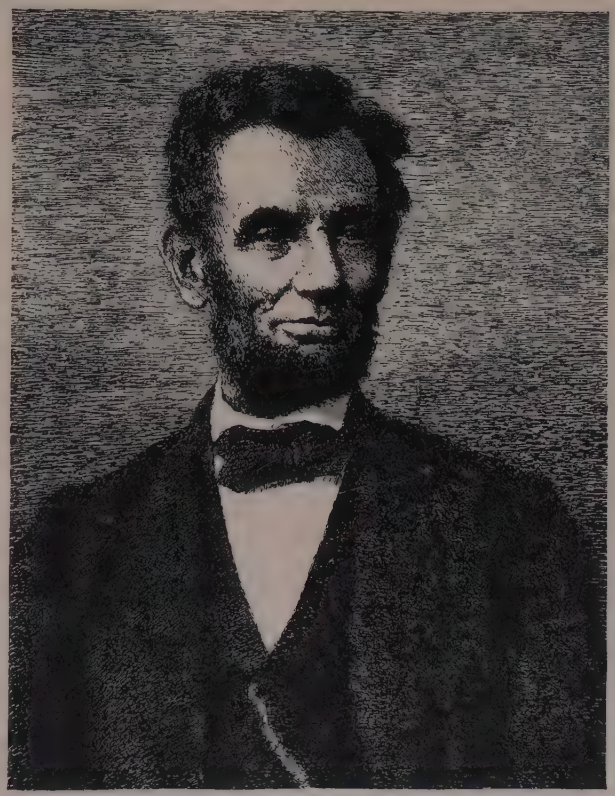
503 From Kelly's *Engineer Crossing a Chasm* for *Scribner's Monthly Illustrated Magazine*, Aug. 1877, white-line wood engraving by F. Juengling

JUENGLING'S PIONEER WHITE LINE

In the same issue of *Scribner's* appeared another pioneer of white line. Juengling's cut after Kelly's *Engineer Crossing a Chasm* is a more brilliant and consistent example of the manner than Cole's, and Kelly and Juengling together pressed the revolution to the point of success. Nor should Drake be forgotten. His act in rejecting Juengling's first block for the *Engineer* and insisting that all the looseness of the brush-drawing should pass to the block is perhaps one of the most momentous editorial decisions in history. W. J. Linton, in concluding his classic history of wood-engraving in America, falls foul of Juengling and of what the author terms the new "Chinese" school of engraving, which adheres strictly to the Confucian tenets of complete self-effacement. All artistic personality, Linton claims, is gone, replaced by a slavish photographic imitation of the original with all the meaningless, unselective detail and fineness of the photograph.

COLE'S *LINCOLN*

Drake, when in 1881 *Scribner's Monthly* became the *Century Magazine*, had only to continue his old policy. Though there was much excellent illustration for text, the ideal was rather that of a choice pictorial album. Timothy Cole's admirable white-line cuts after old and modern masterpieces of painting were the prominent feature, as were Elbridge Kingsley's transcriptions of American landscape. That universal talent, Henry Wolf, made the white line translate not only painting but ancient and modern sculpture. Often little or no text accompanied such plates. Their perfection was due to an ideal coöperation between art editor, artist, wood engraver and printer. Nothing was shirked. There resulted perfections which cannot be repeated under modern mechanized conditions. One scans Cole's marvelous woodcut after Wyatt Eaton's pen drawing of Lincoln with mixed feelings, wondering whether the added shade of refinement over a process cut from the same original justifies the pains. Happily, such counting the cost never deterred the white-line men of the strenuous 'nineties. The unsparing criticism of the older school of engravers was both a spur and a curb to their activity.



504 From the white-line wood engraving by T. Cole. After Eaton's pen drawing for *The Century Magazine*. © The Century Co.

505 From the photographic reproduction of Ehninger's painting for *The Legend of St. Gwendoline*, New York, 1867

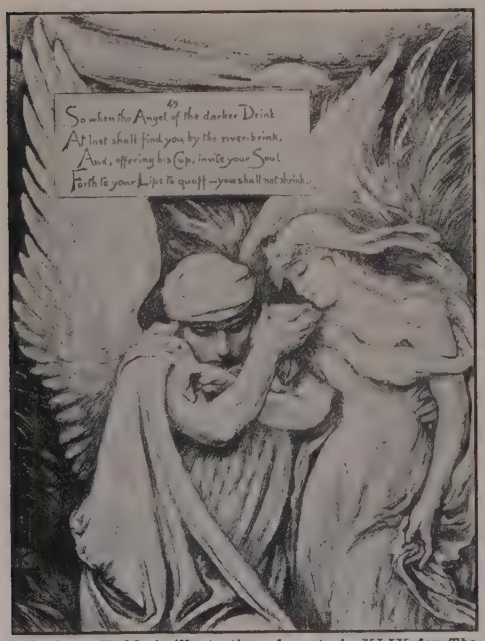
THE BEGINNINGS OF PHOTOGRAPHIC REPRODUCTION

The idea of utilizing photography for illustration came early to publishers and editors, but the technical means were not available until the early eighteen seventies, and reached perfection only in the early 'nineties. Meanwhile, photography was used to shorten the labors of the lithographer and wood engraver, and occasionally a book was illustrated with inserted photographs. The best experiment of this sort was the anonymous *The Legende of St. Gwendoline*, published by the Putnams in 1867. The small and careful designs of John W. Ehninger (1827–99) were regarded as too fine to entrust to the wood engravers and were beautifully photographed by Addis. It is evident that only a costly book of small circulation could thus be illustrated.

506 From Homer's *Zekle crep' up unbeknown* for Lowell *The Courtin'*, Boston, 1874, heliotype reproduction

A HELIOTYPE

In 1874 there were reproduced by the new process of heliotype (by which the negative was transferred to and printed from a gelatin plate) Winslow Homer's vigorous silhouettes for *The Courtin'*, by James Russell Lowell. This delightful series is doubtless reminiscent of the shadow plays which were a favorite diversion of the moment, and the book is at once unique and one of the best efforts of its times.


So when the Angel of the darker Drink
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.

507 From Vedder's illustration of quatrain XLIX for *The Rubáiyát of Omar Khayyám*, Boston, 1884; heliotype reproduction

A VEDDER HELIOTYPE

The magazines, having their excellent corps of wood engravers, were slow in trying the new processes, leaving such experimentation to the book publishers. They tried the innovations chiefly in publications *de luxe*. Of these by far the most notable is *The Rubáiyát of Omar Khayyám*, illustrated by Elihu Vedder and published by Houghton, Mifflin and Company in 1884. Nineteen years earlier, in the *Enoch Arden* for the same publishers' predecessors, Vedder had shown a high promise as an imaginative designer which is here superbly fulfilled. In the romantic pessimism of the Persian poet he found a congenial theme. Including the text of the quatrains in his illustrations, he worked after the fashion of a Renaissance scribe, and the book was really a facsimile of a pictured manuscript. From this point of view it is not wholly successful, being printed in too pale an ink. The heliotype process proved to be impracticable save only for limited editions of expensive books, but even so, Vedder's accompaniments for *Omar* remain our highest achievement in purely imaginative illustration, with nothing very close as a second.

RESULTS OF THE NEW PROCESSES

Other publishers experimented with fine illustration in the costly photogravure (intaglio) process. Kenyon Cox's drawings for Rossetti's *The Blessed Damosel* were thus reproduced, and Will H. Low's for Keats' *Lamia*. Although the typographical decorations were made by the artists, the resultant books were somewhat hybrid in effect, the intaglio cuts failing to harmonize with the letterpress, and the experiment was not pursued.

All our greatest illustrators of the end of the last century drew first for wood engraving and later for process. The ever popular C. S. Reinhart (1844–96) evidently drew with more simplicity and force when he drew for the wood block. *Day Dreams*, when compared with his illustration of some nine years later, *The Kissing Gate*, shows the case very clearly.

508 From Reinhart's *Day Dreams* for *Scribner's Monthly Illustrated Magazine*, Jan. 1877, wood engraving by T. Cole.

509 From a process line engraving of Reinhart's *Kissing Gate in Devon* for *Harper's Magazine*, Jan. 1886

HOWARD PYLE, N.A.

Of the reflective illustrators, the greatest seem Howard Pyle, Edwin A. Abbey, Robert Blum and Joseph Pennell. Howard Pyle was as universal as Darley had been, and more pungent. Born at Wilmington, Delaware, in 1853, after slight training at Philadelphia, Pyle sought his fortune at New York, in 1876. After a few years of increasing success he returned to the peacefulness of his native town. There, aside from his extraordinary personal industry as an illustrator, he maintained generous activities as a teacher, and had the satisfaction of seeing his pupils do him credit. He wore himself out early, dying in Italy in 1911 in his fifty-ninth year.

510 From Pyle's *The Choicest Pieces of Cargo Were Sold at Auction* for *Howard Pyle, A Chronicle*, New York, white-line wood engraving by A. Lindsay. © Harper & Bros.

His work may be most conveniently divided into American history, for which he employed the wash; mediæval legend, in line; and miscellaneous folklore and saga material in wash or color. His power to make our past live is exemplified in an early illustration of a slave auction. It well represents the vigor and truthfulness of such work as he did for Woodrow Wilson's *History of the American People*, for *The Spirit of America* and for his own book on the buccaneers.

511 From the process line engraving of Pyle's illustration for Pyle, *The Wonder Clock*, New York, 1887. © Harper & Bros.

A PYLE LINE DRAWING

Pyle seems even more distinguished in the line drawings which he made for his own versions of the legends of Robin Hood and King Arthur. In *Harper's Young People* these were justly the joy of the generation of children to which the writer belonged, and these delightfully illustrated and decorated books won the admiration of so fastidious a bookmaker as William Morris. As a class they remain the best American examples of books that are at once illustrated and decorated. We may choose, because it will reproduce better than a more elaborate cut, a characteristic illustration (No. 511) from Pyle's charming fantasy, *The Wonder Clock*. It will be seen that the style is based on that of the early German woodcuts, and also that it is less formal, richer and broader. That is, Pyle, while retaining the essentially decorative character of his models, also wisely took advantage of the greater freedom offered to a pen draftsman by the new photomechanical processes. The simple and vigorous handling of the line, the fine composition, with especially beautiful spotting of the blacks, the quaint humor of the mood, show Pyle in his most masterly vein.

PYLE'S LATER YEARS

In his later years, Pyle's style grows energetic to exaggeration. Much of the work is devoted to Norse sagas or to American folklore, and much of it is reproduced, often to its harm, by half-tone in the new color process. However, at his best Pyle still revealed an imaginative power such as no other American illustrators, save La Farge and Vedder, had even approached. Take the tremendously dramatic illustration of *Cap'n Goldsack* ever seeking his treasure along the sea-bottom as a farewell to Howard Pyle. One cannot readily forget him.

512 From the half-tone reproduction of Pyle's *Cap'n Goldsack* for *Harper's Magazine*, July 1902. © Harper & Bros.

EDWIN AUSTIN ABBEY, N.A., R.A.

EDWIN A. ABBEY'S vein was more exquisite than that of his friend, Howard Pyle, and also narrower. After a few years of drudgery with *Harper's*, his delicate antiquarian talent announced itself in numerous charming illustrations largely for poetry. He studied his past and in poverty would pay the price of an illustration for a needed costume. In invention merely we find him full-grown in such an early illustration as *The Old Deacon's Lament* (No. 513), but the method is more elaborate than in his developed style. (See Nos. 164–65.)

513 From the wood engraving after Abbey's *The Old Deacon's Lament* for *Harper's Magazine*, Jan. 1877

ABBEY'S OLD-ENGLISH THEMES

ABBEY was soon to make himself an ideal illustrator of idyllic old English themes, showing his hand in the *Poems of Herrick*, in *Old Songs*, in Goldsmith's *She Stoops to Conquer*. Here was pen drawing of consummate grace and fitness, as easy as improvisation though based on the most laborious research. On the whole, Abbey never surpassed the work of this happy moment. It was inevitable that he should undertake Shakespeare, natural that he should essay the fully pictorial method of wash-drawing. But his gentle talent was often inadequate to the dramatist's great themes, while his always able use of the brush lacked something of the peculiar charm of his work with the pen. When he went to England to make a new and illustrious career in historical and mural painting, the loss to American illustration may have been less than it seemed. He had apparently exhausted a vein that rested upon certain delicacies of youthful insight. As the most lyrical of American illustrators, his position is secure.

514 From the process line engraving of Abbey's illustration for *Old Songs*, 1888. © Harper & Bros.

515 From the process line engraving of Blum's *The Ameya* for *Scribner's Magazine*, January 1891

ROBERT FREDERICK BLUM, N.A.

In a few Japanese subjects Robert F. Blum fairly rivals Abbey in charm of sentiment and in delicacy of workmanship. Every touch of the pen seems a caress, and withal the essential forms are learnedly and solidly constructed. Blum apparently regarded illustration merely as a stepping-stone to figure painting and mural decoration. It is possible that the future will value most highly those illustrations of which he thought rather little himself.

BLUM'S *JOE JEFFERSON*

Blum was only casually an illustrator, but his pen drawing was of such consummate quality as to make his scanty work of the first importance. Here he learned much from Fortuny. The line is short and brittle, with twinkling effect and magical implication of atmosphere. One sees the brilliancy and picturesqueness of his method in the famous pen drawing of the great comedian Joe Jefferson as *Bob Acres*. It would be hard to imagine anything more completely alive. (See also Nos. 171, 223.)

516 From the process line engraving of Blum's *Mr. Jefferson as "Bob Acres"* in *The Rivals* for *Scribner's Magazine*, December 1880

517 From the process line engraving of Pennell's *Winchester Cathedral from the Southeast* for *The Century Magazine*, July 1889. © The Century Co.

PENNELL AS ILLUSTRATOR

Joseph Pennell developed under much the same influences as Blum, mastering early the *staccato* pen drawing of Fortuny and Rico — the line that conveys with truth of form, truth of atmosphere. It was an ideal equipment for a sketcher of architectural sites, and Pennell soon made himself the leading illustrator of books of European travel, a position which he held through forty years of resourceful and varied endeavor until his death. Italy, France and England were his favorite sketching-grounds. His authors included Mrs. Schuyler Van Rensselaer, Henry James, W. D. Howells, Maurice Hewlett and his own talented wife. As the most universal craftsman of our times, Pennell essayed with distinction many mediums, the pen-line, chalk, monochrome wash and water color, but he seems at his best in those light webs and assemblages of dots with which his pen magically brings a noble building and its surroundings into being. Besides his European sketches Pennell was peculiarly happy in his representations of the spirit and form of the modern age of power and machinery. These sketches are a not unimportant part of the record of twentieth-century America. (See Nos. 437–38.)

PENNELL'S EARLIER STYLE

PENNELL'S wash drawing, a beautiful early illustration showing a distant view of Windsor Castle, is from one of Mrs. Pennell's first serials, *The Stream of Pleasure*. It is among his most delightful creations. In later years Pennell's illustration, now largely secondary to his work in etching and lithography, assumed a more grandiose form. Such books as *Temples of Greece* and *The Wonder of Work* represent this phase. It is immensely skillful and possibly less attractive than the intimate pen studies of his youth and prime. He wrote many useful books on all phases of modern graphic art and was a pungent and erratic critic. He gave himself unsparingly to teaching and arranging exhibitions, and probably paid for such self-sacrificing activities in a too early end.

518 From Pennell's *Rainbow on the Thames* for *The Century Magazine*, Aug. 1889, white-line wood engraving by H. E. Sylvester. © The Century Co.

519 From the half-tone reproduction of Smedley's wash drawing for *The Golden House* in *Harper's Magazine*, Oct. 1894. © Harper & Bros.

WILLIAM T. SMEDLEY, N.A., S.A.A.

OUR four greatest illustrators, it will be noted, all worked practically outside of the illustrator's normal task, that of depicting the social life of his own time and nation. This field was, however, ably cultivated by men who, without being precisely great technicians, were acute and sympathetic observers, and sufficiently gifted on the artistic side. Of the period dominated in fiction by W. D. Howells, W. T. Smedley was perhaps the most faithful illustrator. No one of his day created a greater gallery of nice unpretentious Americans, and his sense of the average social situation was inerrant. His was a quiet, unambitious, at times subhumorous art, but singularly complete within its elected frontiers. It is well represented by *The Golden House*. Smedley was born in Chester County, Pennsylvania, in 1858, trained at the Pennsylvania Academy and with Laurens at Paris, and died in New York in 1920. The same qualities that made him a resourceful inventor of types in illustration made him also a sterling portraitist. To run through a series of Smedley's illustrations is to view again the round of genteel life in the eighteen nineties, that age a little more than a quarter of a century ago when industrialism had destroyed much of the peculiar charm of the civilization which preceded the Civil War but had not yet brought about the crystalization of a new culture. In a time when most of the abler men were drawn into business an artist was an anomaly.

520 From the half-tone reproduction of Keller's wash drawing for *The Little Revenge* in *Scribner's Magazine*, Aug. 1903. © Charles Scribner's Sons, courtesy of *Scribner's Magazine*

ARTHUR IGNATIUS KELLER

A. I. KELLER shared much of Smedley's demure veracity, but was more versatile, fitting himself readily into any sort of contemporary incident. He was born at New York, and trained at the National Academy School and with Loefftz at Munich. He died at Riverdale, New York, in 1924. He adapted himself readily to writers as different as Washington Irving, Owen Wister and George Barr McCutcheon. A very flexible kind of seriousness was his distinction. While as a draftsman he was rather competent than brilliant, he was a high type of illustrator because of his sound grasp of the pictorial possibilities of a text and of his even excellence. No living American illustrator commands his sterling professionalism.

ARTHUR BURDETT FROST

A. B. FROST, a self-taught illustrator, who was born at Philadelphia in 1851, was and is perhaps the best graphic humorist of his time. He deals in broad and often grotesque effects which rest on a very sure and genial vision. The illustration, from that much-loved book *Uncle Remus*, shows Frost quite at his best for a racy power of conception and workmanship. Such work is inevitably underestimated, for it is so accessible and readily understood. One has only to study the figure of the black boy with the pail to realize the pure force of the draftsmanship. Frost also caught admirably the humors of the newly introduced game of golf. He was at his best in portraying American rural life of a type that has now largely disappeared. (See Vol. III for various examples.)

521 From the half-tone reproduction of Frost's *The Corn-Shucking Song* for Harris, *Uncle Remus, His Songs and His Sayings*, 1895. © D. Appleton & Company, New York

FREDERICK REMINGTON, A.N.A.

In sharp contrast to these gentle social chroniclers is Frederick Remington, graphic eulogist of the cowboy and the bad man. Born in Canton, New York, in 1861, after a year at the Yale Art school he was driven West for his health. There he lived the life of the ranch and cattle range. With rare knowledge and gusto he revealed it in his sketches. Soon he became a favorite of the magazines, making many of his illustrations for the serial publication of Theodore Roosevelt's books on the West. Remington also made fine models for bronze statuettes of the plains horsemen. The historical value of his work can hardly be overestimated. He caught the spirit and portrayed the aspect of the rough and vigorous men of the "Cow Country," the last and one of the most distinctive of American frontiers. He also did some illustrations of historical episodes. On the purely artistic side possibly Remington tried to tell too much and would have gained from a more economical method. He returned to the East very famous, but was granted only a few years in which to enjoy his prosperity, dying at Ridgefield, Connecticut, in 1909. The Remington Memorial Museum, containing his Indian collection and many of his pictures and sculptures, was dedicated at Ogdensburg, New York, in 1923. (See also Vols. I and III.)

522 From the process line engraving *Dissolute Cow-punchers* for *The Century Magazine*, Oct. 1888. © The Century Co.

523 From the process line engraving of Gibson's illustration for *The Princess Aline* in *Harper's Magazine*, Mar. 1895. © Harper & Bros.

CHARLES DANA GIBSON, A.N.A.

While Remington was doing the man's world of the Western plains, his younger friend, Charles Dana Gibson, was shrewdly studying the resorts of fashion. Gibson had the born illustrator's gift of imposing his types. Those lithe, physically and morally well-groomed young men and women dominated the American eighteen nineties, and created their emulators in real life. With the eminently aristocratic idealism of the novels and short stories of his friend Richard Harding Davis, Gibson's gallant sketches were in predestined accord, and the partnership produced some of the best work of both. It is clear that these graphic and literary creations, being almost incredibly well set up, are an easy mark for the professional rowdyism of Scott Fitzgerald's flappers and their sad young men. But in the long run any generation of youth might sensibly prefer to be commemorated by Gibson. He was born at Roxbury, Massachusetts, in 1867, and educated at the Art Students' League. He soon passed from the illustration of fiction to social caricature of an effective sort for *Life*, which he was ultimately to edit and control. Cheap imitations of his manner by far less thoughtful illustrators have unduly diminished his vogue. In art there seems to be a kind of Gresham's Law by which the debased currency drives out the good. (See Nos. 552–53.)

524 From the half-tone reproduction of Clark's illustration for *A Lover of Music* in *Scribner's Magazine*, April 1899. © Charles Scribner's Sons, courtesy of *Scribner's Magazine*

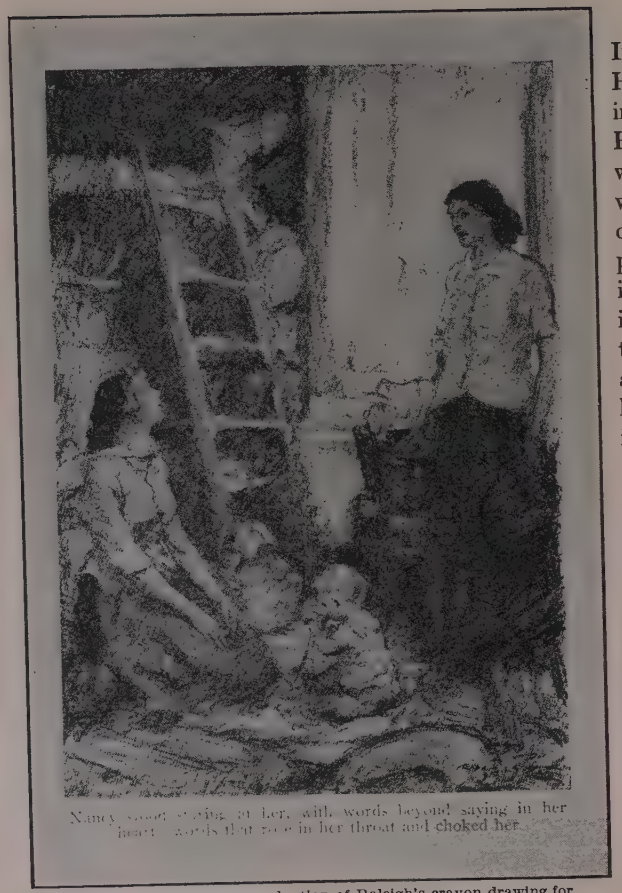
WALTER APPLETON CLARK

Toward the end of the century our fiction tended to overflow its traditional genteel barriers. Even earlier Miss Murfree's Tennessee mountain novels had won favor, and soon there followed the New England stories of Mary Wilkins and Alice Brown, James Lane Allen's Kentucky idyls, and Henry van Dyke's studies of the Canadian habitant. All this called for a new sort of illustrator, one who had explored sympathetically our humble life. Among the best of the new type was Walter Appleton Clark. His illustrations recall something of the seriousness and simplicity of the early Winslow Homers, if not their power. His talent was great and would undoubtedly have broadened with maturity. But Clark's span of life was tragically short. Born at Worcester, Massachusetts, in 1876, and a pupil of Mowbray and Chase, he had only passed his brilliant pupilage when he died in 1906.

F. WALTER TAYLOR

From this point on indeed there seems to rule an unhappy destiny by which good illustrators either quit the art or die young. F. Walter Taylor belonged to the latter class. He was born at Philadelphia in 1874, studied at the Pennsylvania Academy and independently abroad, dying in 1921. One of his best books is *The Iron Woman* by Margaret Deland. For her old-time tales her publishers usually called on Howard Pyle. For a modern novel of a unique type they wisely employed a new talent, and, as the illustration shows, Taylor acquitted himself ably of his task.

525 From the half-tone reproduction of Taylor's illustration for Deland, *The Iron Woman*, New York. 1911. © Harper & Bros.



526 From the half-tone reproduction of Raleigh's crayon drawing for Howells' *The Leatherwood God*, New York, 1916. © Harper & Bros.

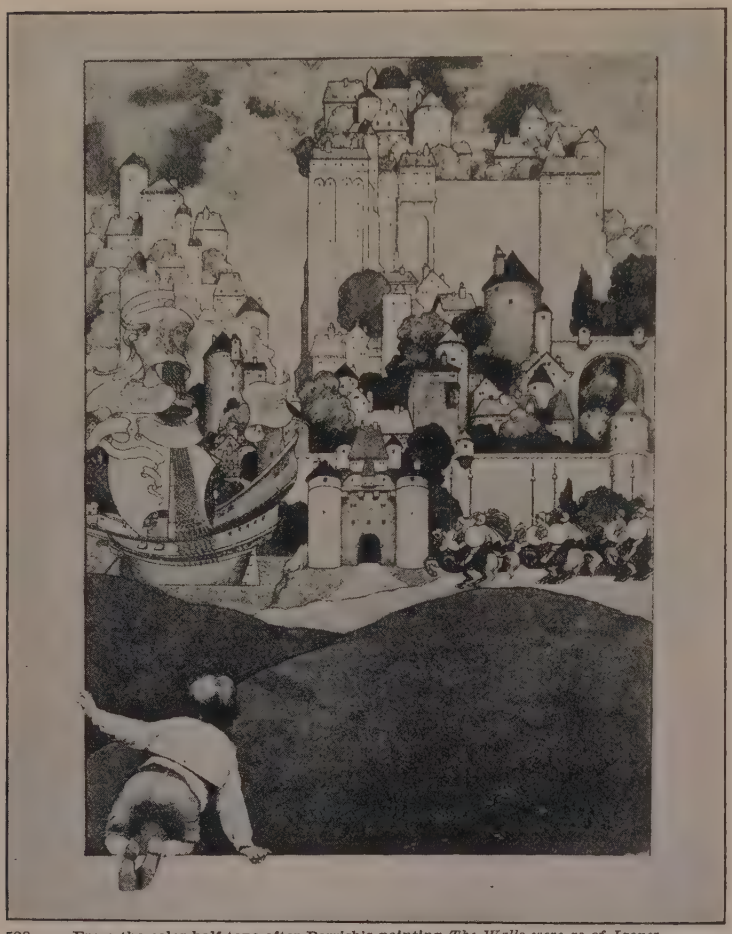
HENRY PATRICK RALEIGH

In *The Leatherwood God*, a fantastic tale of provincial superstition, even the ever-genteel William D. Howells joined the new tendency. His illustrator was Henry Raleigh, who admirably caught the intensity of the theme. Raleigh was born at Portland, Oregon, in 1880, and was a student of the Hopkins Academy in San Francisco. He continues the domestic vein of Smedley and Keller, but with greater flexibility. In particular, he has reacted against the standard and tedious finish of the wash drawing, employing crayon and other mediums with the freedom and picturesqueness observable in our illustration. Raleigh has the true illustrator's gift of sympathy with his text and of moving easily in almost any literary world. He is one of the last versatile and generally competent illustrators in our native tradition.

JULES GUÉRIN, A.N.A., N.I.A.L.

Early in the present century color printing from the half-tone block was much improved. Used at first largely for cover designs of magazines and jackets for books, it soon invaded the letterpress of each. This was not entirely fortunate, for the actual color printing was and is rather fetching than fine, while these cuts were even more decoratively incongruous with the type face than the gray half-tone which they threaten to supersede. The method is so common to-day that only a few of its more distinguished exponents need be mentioned. One of the pioneers is Jules Guérin. He used the innovation with discretion, employing only a few harmonizing tones. He was born in St. Louis, Missouri, in 1866, and studied with Benjamin Constant and J. P. Laurens at Paris. He has a fairly Whistlerian sense for the charm of city water fronts. Of late years Guérin has chiefly devoted his reticent and delicately decorative talent to mural painting. With Pennell, he early grasped the picturesqueness of our modern American cities, but he has preferred to see the city from afar in tranquility — as a spectacle, and not as a gigantic workshop.

527 From the color half-tone after Guérin's pastel drawing *On the Harlem River* for *Scribner's Magazine*. Oct. 1889. © Charles Scribner's Sons, courtesy of *Scribner's Magazine*



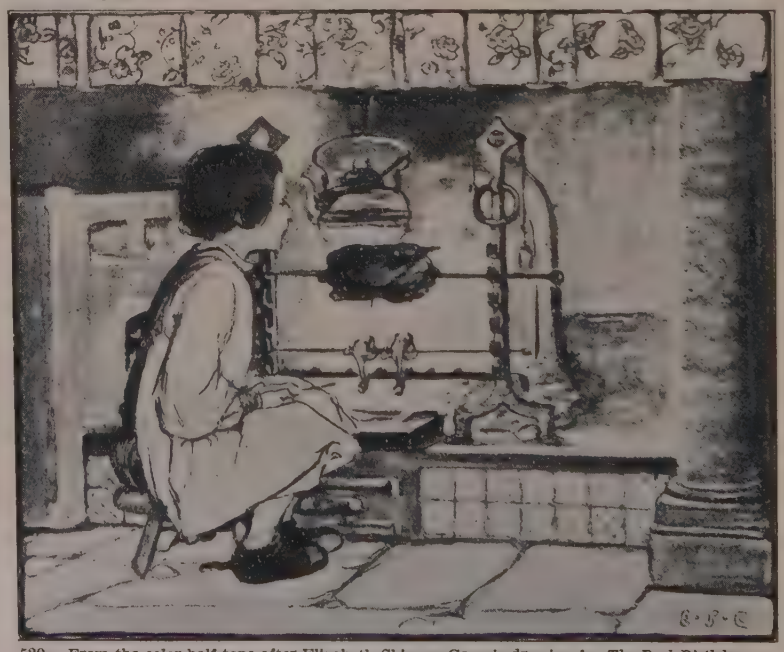
528 From the color half-tone after Parrish's painting *The Walls were as of Jasper* for Grahame, *Dream Days*, New York, 1898. © Dodd Mead & Co.

MAXFIELD PARRISH, N.A.

Howard Pyle and his pupils were the artists who designed most ably for color process. Among them Maxfield Parrish has been most popular. He was born at Philadelphia in 1870, his father was Stephen Parrish, the etcher. His very decorative art grows out of the mediæval phase of his master, Howard Pyle. Parrish, however, lacks the various and specific quality of the born illustrator, hence is at his best with books which have no realistic reference. In Kenneth Grahame's *Dream Days*, Parrish found a fantasia after his own heart, and his illustrations for it show the artist in his most amiable mood; and in his illustrations for *The Arabian Nights' Entertainments* he has conveyed the exotic imagery of oriental unreality. He has also illustrated *The Knickerbocker History of New York* and Edith Wharton's *Italian Villas*. His gift as a decorator has naturally led him occasionally into mural painting. Parrish has been skillful in designing for the color processes, limiting his scheme to a few strong tones, and not demanding too much from the block maker and the printer.

ELIZABETH SHIPPEN GREEN [ELLIOTT]

Among the disciples of Howard Pyle who excelled in color illustration were three women, Violet Oakley, who has developed as a mural painter (No. 176), Jessie Willcox Smith and Elizabeth Shippen Green [Elliott]. All shared the perceptiveness and seriousness of their master with much of his directness of approach. We may represent a very agreeable class of illustration which was largely for or about childhood by one of Mrs. Elliott's early magazine plates, regretting that a fuller representation of this sort of work is forbidden by considerations of space.



529 From the color half-tone after Elizabeth Shippen Green's drawing for *The Real Birthday of Dante* in *Harper's Magazine*, June, 1911. © Harper & Bros.

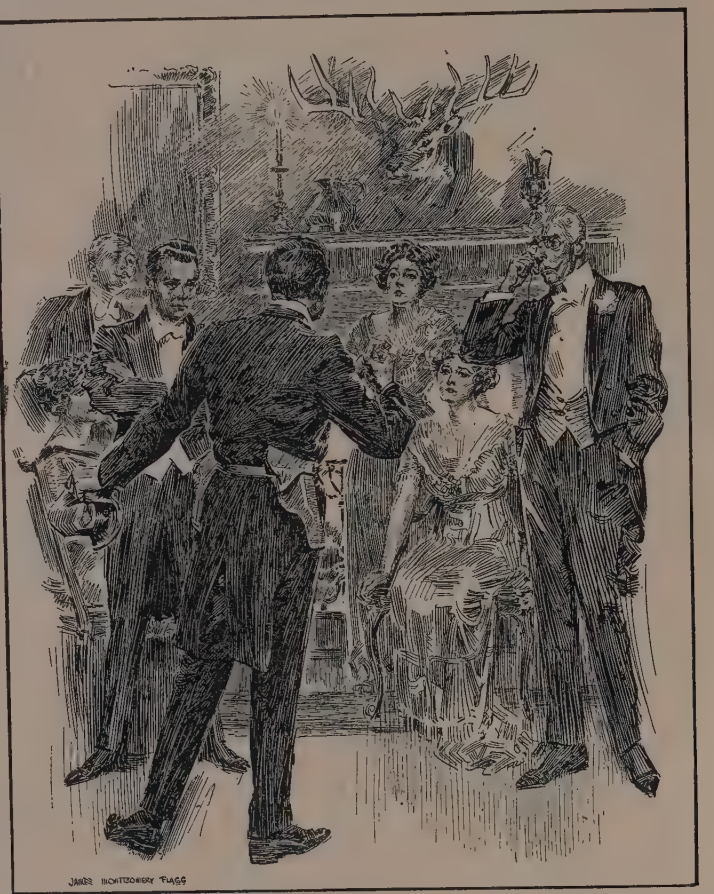
530 From the half-tone reproduction of Christy's wash drawing for *Ex Curia* in *Scribner's Magazine*, Aug. 1904. © Charles Scribner's Sons, courtesy of *Scribner's Magazine*.

HOWARD CHANDLER CHRISTY

THE day is plainly with the coarser sort of journalistic illustration. One or two very popular illustrators represent a sort of compromise with the times. Howard Chandler Christy, by enhancing the prettiness of the Gibson girl while eliminating her saving sense of race, has sufficiently embalmed the genteel tradition with sentimentality to arrest its decay. He was born in Morgan County, Ohio, in 1873, and is self-trained. His vogue is too symptomatic of a certain American taste to permit his omission in any history.

JAMES MONTGOMERY FLAGG

JAMES MONTGOMERY FLAGG, Christy's chief rival in the society field, is a better craftsman, commanding, without Gibson's keen and various sense of character, much of his vigor and picturesqueness. Flagg was born at Pelham Manor, New York, in 1877, and trained at the Art Students' League and in London and Paris. He is well represented by the cut which depicts a hunt ball suddenly converted into a sheriff's posse. Such work is a creditable survival from the better times, and represents the last phase of the purely native movement.



531 From the process line engraving of Flagg's pen drawing for *The Woman's Auxiliary of The Oakdale Hunt* in *Harper's Magazine*, Aug. 1911. © Harper & Bros.

532 From Glackens' original crayon drawing *Essex Street, New York*, in the possession of the artist

WILLIAM J. GLACKENS, A.N.A., S.A.A.

A POSTSCRIPT on the printed pictures that still count artistically cannot be a coherent one. It concerns chiefly the work of painters of talent who have broken with the old native tradition and have only incidentally been illustrators. Most of them derive from the powerful and summary tradition of Charles Keene, Daumier and Forain. As splendid sketches, their designs have offended against the habit of neatness and finish, and have repelled the public, to the public's distinct loss. Prominent among these great unwanted illustrators is John Sloan, whose fine realistic designs are so well represented under painting (No. 248) and graphic arts (Nos. 455, 555) that we need not repeat them here. The drawing by W. J. Glackens here reproduced is of the late eighteen nineties and leaves one marveling how an illustrator of this geniality and force was ever permitted to escape into painting. For the artist this may have been a good fortune; it was clearly a misfortune for the art of the printed picture among us.

GEORGE BENJAMIN LUKS

THE racy and powerful talent of George B. Luks found an early outlet in political and social caricature; but the artist found it easier to disagree than to agree with his editors, and his subsequent success as a painter has made illustration only incidental in his work. In the international polo matches of 1914 Luks found a theme that lured him back. With the most admirable power and economy, he has found in scratches and blots of ink symbols for the onrush and even the character of struggling horses and men. The layman possibly may not realize how much the detail in work of this sort must be sacrificed to express the main impressions of motion and energy, and he may resent a sparseness of indications which an artist will find highly intelligent and expressive. But Luks has never bothered about the layman. (See Nos. 244–245.)

533 From the process line engraving of Luks' pen and ink drawing in *Vanity Fair*, July 1914, courtesy of the publishers

534 From the process line engraving after Kent's design for the book jacket of his *Wilderness*, New York, 1920. © G. P. Putnam's Sons

ROCKWELL KENT

In contrast with the swift gusto of Glackens and Luks is the pondered design of Rockwell Kent. For the decoration of his books, *Wilderness* and *Voyaging Southward*, etc., he has renewed with greater austerity the heavy and decorative blacks of the old wood engravers, in a type of symbolic design quite his own. The design for the jacket of his first book well represents the largeness and simplicity of his style. "Essentials only ought to go into painting," Kent insists. "I can't trust my judgment; it's only what remains in memory that I paint. . . . I don't want petty self-expression; I want the elemental, infinite thing; I want to paint the rhythm of eternity," and in his *Journal of Quiet Adventure* he gives an insight into his approach. As a return to a typographically appropriate sort of illustration, Kent's books are welcome. He is well represented by the end-papers within the covers of *The Pageant of America*. (See also Nos. 262, 471, 557.) There are other young designers who practice illustration of an informal sort very ably, but few of them have made any popular impression, while the youthfulness of most excludes them under the principle that no prudent historian tries to be absolutely contemporary. We leave American illustration in the paradoxical condition that with a daily deluge of printed pictures our best talent is unappreciated and virtually unemployed. Since we cannot hope that the flood of bad illustration will cease, we are driven to the hope that talent may arise which shall be able to cope with what to-day seem impossible conditions. Meanwhile, fine illustration will continue to be produced for the trained minority that wants it enough to support it. It remains only to treat very briefly the chapter on social and political caricature.

CHAPTER XXII

SOCIAL AND POLITICAL CARICATURE

SINCE political and social caricature is freely represented in other volumes of this series (Vols. VIII and IX) and since little of it has artistic merit, our treatment of the subject here should evidently be summary. Political caricature makes its appearance in America at the time of the Stamp Act and the Revolutionary War, but with negligible exceptions the pictorial broadsides in favor of the colonies were made in London. The fight against the Federalists elicited from both parties a bitter and unworthy type of caricature centering in the personalities of the period. Contemptible equally as art and as sentiment, it need not detain us.

The War of 1812 arose in that confusion of counsels which is usually favorable to the caricaturist, but no one was present to profit by the occasion except the Englishman, William Charles, who came over versed in the gross methods of Gillray. His colored sheets are badly disfigured with inscriptions (see Vol. VIII) but he exulted over our naval victories and covered the British King and the New England pacifists with a coarse mockery that won him favor.

Little caricature of note was inspired by the Mexican and the Civil War, and that little was a side issue of those indefatigable color-lithographers, Currier and Ives. Among the scores of patriotic broadsides which they circulated, a handful of well-conceived and well-drawn sheets may be chosen — a pitifully small gleaning when one considers that such issues as slavery and secession were the topics. Before the end of the Civil War caricature was passing into the hands of the new weeklies, with *Harper's* always in the lead. Thomas Nast, in the last years of the Civil War, inaugurated for *Harper's Weekly* a more powerful and thoughtful sort of political caricature which dominated our American school for a generation. Successively he attacked with reiterated, telling pen strokes the Democratic defeatists of 1864, the regiment of idealist fanatics that gathered in support of Horace Greeley's candidacy in 1872, the Tweed Ring defiantly bloated with the plunder of New York City, and James G. Blaine with his public nickname of "the plumed Knight" and his private background of official venality. Such were Nast's objectives; he stormed them all successfully. He was not merely our leading political caricaturist, but easily our greatest satirist, our literature never having produced his equal.

Despite his Bavarian origin, Nast is in the best English tradition. The German type of caricature was introduced by the Viennese, Joseph Keppler, who in 1876 founded *Puck* and soon availed himself of color-lithography for its main cartoons. *Puck* was so discomforting a foe for the Republicans that they established a similar sheet, *Judge*. This had the disadvantage, from the point of view of political caricature, of being on the defensive, and it eventually turned over to social caricature. *Puck* and *Judge* moved pictorial humor from the private library to the railway train and the barber shop. Follow-

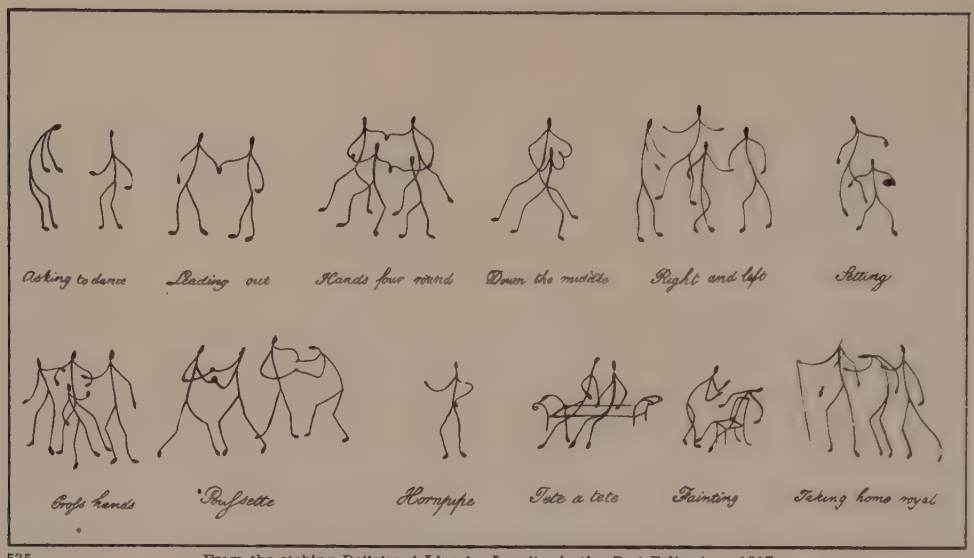
ing Keppler's German tradition, they cultivated a drollery of a quaint and genial and eminently popular humor, dealing in democratic fashion with poor folks. Caricature in the British tradition had done that, but had shown the poor man as seen by the prosperous man. To show the poor man as he sees himself was Joseph Keppler's innovation, and a momentous one, for it established the tradition of social caricature which was to rule in the comic supplement of the Sunday newspapers.

Toward the end of the century political caricature passed to the daily newspapers and for some fifteen years was largely concerned in one way or another with the agitation against the Trusts. Homer C. Davenport and F. B. Opper are the leading figures. The tradition remains that of the vigorous pen-draftsmanship of the English school. Next to Nast's caricature, this is the most important we have produced, though such short-lived radical weeklies as the *Verdict* and the *Masses* maintained a much higher artistic level and introduced among us the brevity and seriousness of French caricature.

Social caricature of a fashionable type was occasionally presented in the general weeklies. It found its proper organ in *Life*, and in the early eighteen nineties its most characteristic artist was Charles Dana Gibson. Its tradition in the main is that of London *Punch*. Of recent years, caricature of the more summary Continental fashion has been making its way, especially in those monthlies which, like *Vanity Fair*, exploit the ways of the rich for the edification of the poor rich.

Reviewing the course of graphic art in America, it is clear that illustration alone has been the popular branch and clear, too, that, after its tentative beginnings, illustration has very well done its work of mirroring its times.

At the beginning of the second quarter of the twentieth century we find the art in confusion and at a low ebb. The causes of this are the enormous increase of the population and its growing diversity, the passing of illustration into the hands of the dailies and nation-wide weeklies which must set their standards low, while they impose a kind of quantity production upon an art that needs much study and reflection. Illustration, like so many other phases of American life, has been profoundly affected by the changed economic foundation of modern America. Quantity production, speed production, a feverish hurry that permeates all social groups, the aversion of the average American for leisurely contemplation, are all factors to which the artist must adjust himself. To sell his product he must rely upon the sure appeal of sentimentality, or upon a creation so striking that he who rushes from page to page of the news sheet or the popular magazine will pause for a moment. The very mixed character of his great public is not the least of his difficulties. He must please men and women of many occupations, many races and with diverse educational attainments. Only a prophet could tell if any improvement is in sight. Plainly the genteel school, that of the eighteen nineties, is on its last legs. Hoping for a democratic solution of a democratic predicament, I sometimes feel that the improvement may come through the illustration that is most alive in the sense of being wanted and rewarded — the illustration of the newspaper and of the periodical advertising sheet. It is possible that education will give the more favored newspaper illustrator of the future a better trained public, while he may develop technical resources to offset journalistic hurry and wretched printing.



535 From the etching *Dottator et Lineator Loquitur* in the *Port Folio*, Aug. 1817

EARLY SOCIAL CARICATURE

At all times Americans have loved a joke, and the most persistent strain in our social caricature is that of quaint pictorial drollery. Thus in the *Port Folio* for 1817 a nameless humorist hits off schematically the ardors and humors of the social dance, anticipating methods familiar to-day in the comic strip. The visual joke is spiritedly told.

MARKS AND REMARKS

Six years later, in 1823, the *Port Folio* offers the prologue to a fight in a style so English that the youthful John Quidor (No. 62) seems a likely guess for the artist. It is drawn with a raciness not so common at the time.

536 From the *Port Folio*, XV, 1823, etching with line engraving

537 From Darley's *The Hungarians* for Mitchell, *Lorgnette*, New York, 1850, wood engraving by Jocelyn and Purcell

AN EARLY DARLEY CARICATURE

F. O. C. Darley, most universal of our early illustrators, naturally turned his hand now and then to caricature. We find him in young Donald G. Mitchell's *Lorgnette*, gently satirizing New York's excessive lion-worship of the Hungarian refugees of the revolution of 1848. Incidentally, this is near the head of a long line of caricature dealing with the visiting or immigrant foreigner. In due course the negro, the German, the Irishman, and the Jew were to receive similar attention from our caricaturists. Oddly the immigrants of Latin race have been largely exempt from such raillery. (See also Nos. 409, 491–94.)

THOMAS WORTH

Nothing changed much in our social caricature until after 1880. The tradition is on the whole English, allowances being made for the swifter and more explosive character of the American joke. Such monthlies as *Harper's* and *Scribner's* regularly had a humorous department at the end; so did such weeklies as *Frank Leslie's* and *Harper's*. Their contributors were shrewd observers of the American scene, but one feels that technically they ever kept their eyes on London *Punch* and the *Graphic*. When in 1876 the Austrian Joseph Keppler founded *Puck*, he inaugurated that broader pictorial humor which twenty years later was to become the staple of the Sunday supplement. Its roots are more German than English. Nothing in this period need long delay us. We have already seen the sterling humorist Augustus Hoppin on a Yankee theme (No. 415). Of New York life after the Civil War, Thomas Worth was one of the ablest chroniclers. In *The Ball Season* one senses something of the power and directness but not the economy of the great English humorist, Charles Keene. Worth explored low life as well as high, and is perhaps at his best when, as in the present instance, the two meet. A collection of his illustrations would constitute a very complete and faithful social history of New York during the "Black Walnut Era."

THE BALL SEASON.

Young Lady. "Oh, Horrors! We can never Ride in such a Disgusting Conveyance!"
Proprietor of Coach. "Well, Mum, yer see that's the Worse of being Born to have the Best of Every Thing."

538 From Worth's caricature, for *Harper's Weekly*, Feb. 20, 1869, engraving on wood

A PROUD MOTHER.

"Arrah, that Child's a thrue Mulligan. He laves his Book and goes for the Jimmy-John as nat'ral as a Duck goes for the Wather."

539 From Woolf's caricature for *Harper's Weekly*, Feb. 7, 1864, engraving on wood

M. A. WOOLF

M. A. Woolf specialized on the rich theme of the Irish with notable success. His touch is drastic, and, except for what now seems overelaboration in his pen drawing, his pictures would fit neatly into a Sunday newspaper of to-day. Woolf capitalized an immigrant type that was conspicuous in the middle years of the nineteenth century. The Irish had begun coming in large numbers in the late 'forties and early 'fifties. Together with their fellow immigrants, the Germans, they contributed a picturesque element to mid-century American life, which our illustrators were not slow to deal with, often too harshly.

540 From Church's caricature for *Harper's Weekly*, June 21, 1873, engraving on wood

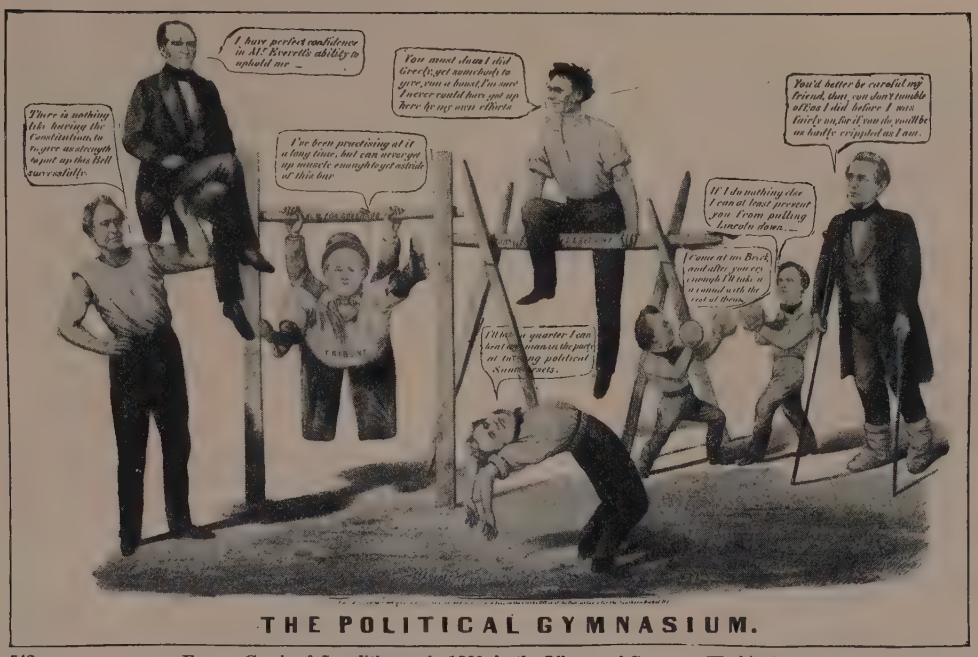
FREDERICK STUART CHURCH, N.A., S.A.A.

The fantastic painter, F. S. Church, in illustration cultivated charmingly a realm in which drollery and poetry meet. His whimsically delicate vein is unique. One might call him a Lewis Carroll of illustration. Thoroughly characteristic is the scene in which the mosquitos organize and sharpen up their bills to martial music for their summer campaign. The conceit touches hands at one end with the drollery with which we began our survey (No. 535) and at the other with the ever-popular *Krazy Kat*. (See also No. 96.)

CURRIER & IVES

Until Thomas Nast's appearance in the middle of the Civil War, journalistic caricature plays little part in our politics. The coarsely colored lithograph which could be pinned or hung in places of public resort and was sure to catch the eye was preferred. It was, indeed, a device well adapted to the small cities of the time, where many people lingered before relatively few shop windows, and a barber shop or a barroom might minister to a considerable part of the male population of a village. Chief makers of these colored cartoons were Currier & Ives, lithographers of New York, general purveyors of the cheaper sort of colored framing prints. Their political caricatures have been traced from 1856 to 1872. Most of them are poor enough as art, but many are effective topically and all are interesting as continuing the drastic English tradition. Usually they are heavily burdened with explanatory inscriptions. The publishers were consistently anti-democratic and anti-abolitionist — a position which offered some embarrassments. One of the really charming sheets is that of the presidential candidate Buchanan as a tailor deftly turning his coat for the nomination. We see him in a later sheet (Vol. VIII, No. 741) uneasy behind one of the guns of Sumter beseeching Governor Pickens not to fire until he himself gets out of office.

541 From a Currier & Ives lithograph, about 1856, in possession of the publishers


I have perfect confidence in Mr. Everett's ability to uphold me —
You must clear! this Greeley, or somebody is going to give you a boost, I'm sure. I never could have got up here by my own efforts
You'd better be careful my friend, that you don't tumble off as I did before I was fairly on, for if you do you will be as badly crippled as I am.
There is nothing like having the Constitution to register as strength to put up this Bell successfully.
I've been practising at it a long time, but can never get up muscle enough to get astride of this bar
If I do nothing else I can at least prevent you from pulling Lincoln down. —
Come at me Breck, and all the rest of you cowards, if you are enough I'll take on a round with the best of them.
I'll bet a quarter I can beat any man in the party at turning political somersets.
THE POLITICAL GYMNASIUM.

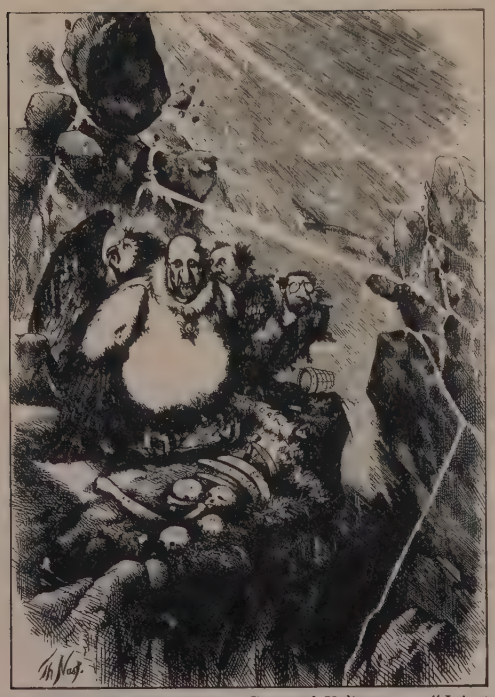
542 From a Currier & Ives lithograph, 1860, in the Library of Congress, Washington

CIVIL WAR CARTOONS

Lincoln at this time is depicted as an uncouth railsplitter working for the negro. One cartoon shows him carried on his rail to the lunatic asylum, joyously followed by a very composite majority in which every sort of eccentric and fanatic is duly marked by his label. However, Currier & Ives were good Unionists, and their cartoons of the Confederate states madly chasing the "Secession Movement" over a cliff with breakers, duly labeled as such below, is one of the great prophetic posters and most spiritedly executed. Most of this work is anonymous. The political cartoonist as a personal force has not yet made his appearance. This interesting series ends in good-natured mockery of that most caricatured of presidential candidates, Horace Greeley.

Go it boys! We'll soon taste the sweets of secession
Down with the Union! Mississippi repudiates her bonds
FLORIDA
Go it blind, "Tallyho is King"!
Go it Carolina! we are the boys to wreck the Union.
We go the whole hog... Old Hickory is dead, and now we'll have it.
SECESSION HUMBUG
SOUTH CAROLINA
We have suffered double shuffle and we start to the end have found it expedient to deviate a little.
THE SECESSION MOVEMENT.

543 From a Currier & Ives lithograph, about 1861, in the Library of Congress, Washington



544 From Nast's cartoon *A Group of Vultures . . . "Let us Prey"* for *Harper's Weekly*, Sept. 23, 1871, engraving on wood

THOMAS NAST

Probably no political caricaturist anywhere has equaled Thomas Nast in swaying public opinion. From the defeat of Seymour by Grant in 1868 to that of Blaine by Cleveland in 1884, an astute sportsman could have known where not to lay his bet by simply asking whom Nast was attacking. His success was in the truest sense moral. He believed profoundly in his causes. He was only a fair draftsman, but his pen conveyed his scorn and indignation so that it became by an inevitable contagion everyman's sentiment. At the height of the Anti-Tammany campaign, the spoilsmen threatened his life and offered him half a million dollars to drop caricature and live abroad. His power was both moral and intellectual. His symbols spoke the whole of a situation. Many have passed into the standard pictography of our caricature — the "Full Dinner Pail," the "Tammany Tiger," the "Republican Elephant," the "Democratic Donkey." Thomas Nast was born at Landau, Germany, in 1840 and was brought to New York at six years of age. At fifteen, having had a few lessons at the National Academy school, he became a professional illustrator for *Frank Leslie's*. At twenty he was sharing the hardships of Garibaldi's last campaign and sending back his sketches to the New York *Illustrated News*. In 1862 he joined *Harper's Weekly;* and though he had not achieved his ultimate skill, he fought effectually for the Union and victory, and poured contempt upon the Northern defeatists. Nast's apogee was the overthrowing of the Tweed Ring that was cynically plundering New York. They depended on an easy popularity, and he made them hateful and contemptible. They even professed a prëelection virtue, only to draw from Nast the tremendous cartoon *A Group of Vultures*. Nothing could have driven home more forcibly the uncleanness of the gang.

NAST'S BATTLE WITH TWEED

On the eve of the critical election of 1871, Nast drew what is perhaps the greatest of all political cartoons, *The Tammany Tiger Loose*, showing the beast about to tear the Republic to shreds under the complacent eye of "Emperor" Tweed. Thousands who saw it grimly decided to cage the Tiger, and they did so. Tweed and his associates fled the country, but not the pencil of Thomas Nast. Four years later, one of Nast's cartoons was the occasion of William M. Tweed's identification in Spain and of his delivery to the United States actually to wear the striped clothes of a convict in which the artist had so often prophetically depicted the boss. In Nast's case the work of art was emphatically an act — often a formidably effective one.

545 From Nast's cartoon *The Tammany Tiger Loose — "What are you going to do about it?"* for *Harper's Weekly*, Nov. 11, 1871, engraving on wood

THE CLOSE OF NAST'S CAREER

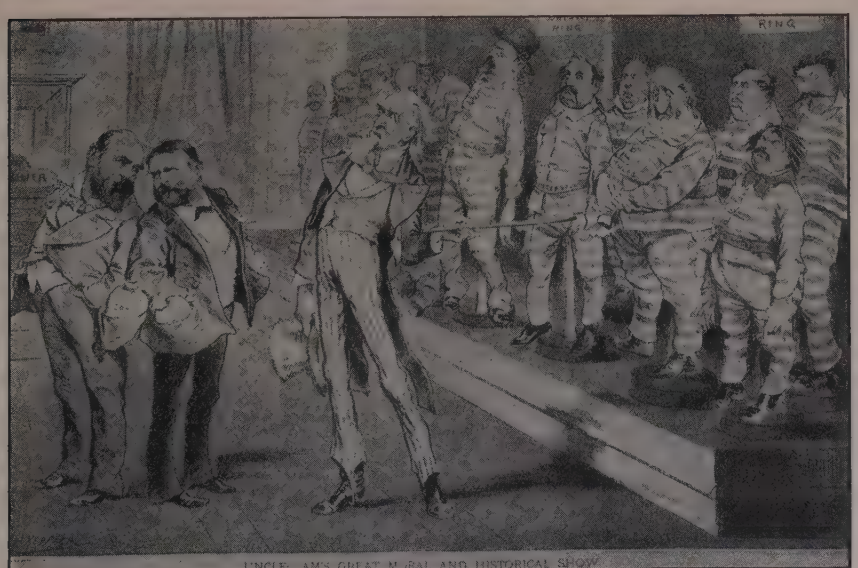
THE rest of Nast's career is in a sense an aftermath of the Tammany campaign. He lacked causes of equal appeal. His imagination was still vivid, and his cartoon of our skeleton army, hobbled with political red tape, but with bayonet at the ready against the Indians, must be regarded as one of the great cartoons of the last century, so vivid, simple and just is the imagery. It actually helped to shame Congress into a more reasonable policy, and was the occasion of a tribute by army and navy officers to the artist. Nast was still to fight with the Independent Republicans against Blaine. Indeed, without Nast in opposition it is possible that Blaine would have been elected.

At forty-eight Nast was finished and soon forgotten. He needed persons to attack, and the times provided only causes. Indeed, the importance of political caricature was passing. Parties were more scrupulous about their candidates, issues were rather of expediency than of morality. The stern joy of battle in which Nast had thriven was absent. He accepted a novel obscurity with philosophical resignation. President Roosevelt found him a consulate at Guyaquil, Ecuador, where he died in 1902.

546 From Nast's cartoon for *Harper's Weekly*, Aug. 8, 1874, engraving on wood

PUCK CARTOONS

NAST'S contemporaries and immediate successors need not long detain us. Perhaps the most influential was Joseph Keppler, for twenty years editor of *Puck*. He was born in Vienna in 1838 and died in New York in 1894. By introducing color into caricature he set a durable precedent. On the whole, his editorial conduct of *Puck* was more important than his cartoons. He favored, against the neat and aristocratic caricature of London *Punch*, the rougher and more summary methods of *Kladderadatsch* and *Fliegende Blätter*, and also a broader and more popular humor. One may say that the modern comic strip in the dailies grows out of the tradition of *Puck* and its Republican rival *Judge*. Keppler's cartoon on the Star Route plotters very well represents a certain subtlety in his methods. It seems a little infantile and obvious until one grasps the apostolic succession of public plunder exhibited on the platform and the expressive drawing of the dangling stuffed legs. For *Puck*, Bernard Gillam invented the symbol most cruelly damaging to Blaine — the "Tattooed Man," — embroidering progressively upon the theme after the fashion of Nast. In the field of popular humor *Puck's* best artist was F. B. Opper, one of whose amusing cartoons we are about to see. He was soon drawn out of a field in which he excelled into political caricature.



547 From Keppler's cartoon *Uncle Sam's Great Moral and Political Show* for *Puck*, Nov. 23, 1881, lithograph in color

548 From Opper's cartoon *The County Fair Orator*, etc., for *Puck*, Oct. 3, 1888, lithograph in color

F. B. OPPER

BEFORE the end of the century political caricature had passed into the hands of the dailies. The sole topic that still seems important was the fight against the trusts, involving W. J. Bryan's repeated candidacies and, partially, Theodore Roosevelt's. The issue was too unclear to serve a sincere caricaturist well, for the Democratic party was never as a whole anticapitalistic, while the Progressive Republicans, at least ostensibly, were so. Nor was such a paper as the New York *Journal* really anticapitalistic either. Despite this atmosphere of ambiguity and make-believe, such men as Homer C. Davenport and F. B. Opper made good play against the magnate and the trust.

Opper had been an admirable comic draftsman for *Puck*, and he carried some of his old methods to his new task. His theme was always the common people being outwitted by the Trusts. For his "common peepul" he invented a very engaging type — a little rotund, amiable, gullible man, trustfully accepting every suggestion to his own disadvantage. It was very good fun, but it was poor political caricature. The average American does not recognize himself as a gull, and has small sympathy with the class. Opper's personification of "The Interests" was that of a clever and genial confidence man.

HOMER C. DAVENPORT

HOMER C. DAVENPORT was nearer the great tradition of caricature when he depicted the trusts as a hairy troglodyte giant threatening the common man with despoilment or torture. The symbol did its work of making people hate the trusts, but, unlike Nast's symbols, Davenport's had the disadvantage of being only half thought and really false. No intelligent radical hated the trusts for their brute force; he hated them for their selfish cunning. Davenport's hideous and hateful giant had nothing of this. What was really wanted was a symbol for a very powerful cunning, and the easy-going sportsman, Homer Davenport, was incapable of creating it. His energy and gusto are well shown in the cartoon which represents the first J. P. Morgan superintending the removal of the statue of Washington from the Subtreasury steps to make place for the statue of the Republican boss Hanna. It is in a rich and joyous vein of burlesque, but as a political argument it was unbelievable. Mr. Davenport and his public knew that a banker as such was not a bad American, and also that Washington was a capitalist. In short, the antitrust campaign lacked lucidity and sincerity at all points, and the caricature it evoked, while very able, lacked that essential truthfulness which alone keeps caricature alive after its immediate occasion has passed. Davenport was born in Oregon in 1867, and before he died in 1912, only forty-five years old, he had seen American political caricature virtually disappear. His summary and powerful methods of pen drawing, however, have been a valuable legacy to the social caricaturists.

549 From Davenport's cartoon *Wall Street's New Guardian*, in *Cartoons by Homer C. Davenport* in the New York Public Library, after his pen-and-ink drawing

550 From Robinson's cartoon *The Bogie Man* for the New York *Tribune*, June 7, 1911, after his pen-and-ink drawing

BOARDMAN ROBINSON

SINCE Davenport, there has now and then been a flicker of effective political caricature, notably in that short-lived radical organ, *The Masses*, upon which we shall draw later. In general, there is no sufficient demand to hold gifted political cartoonists to the career. Thus Boardman Robinson, an admirable talent, passed from *The Masses* to the conservative *Tribune* and on into painting. The powerful elegance of his touch appears in the cartoon *The Bogie Man*. It represents the farmer vote being dangled before the voters by the Republican friends of tariff reciprocity. Robinson was born at Somerset, Nova Scotia, in 1876.

SOCIAL CARICATURE — EDWARD WINDSOR KEMBLE

WHILE political caricature is plainly waning, social caricature has continued to lead a vigorous life, though it also now yields gradually to cheap illustration from photographs. It was generally practiced by all the magazines at the end of the last century. The landmarks of advance, or at least of change, are the founding of *Life* in 1883, the development of the Sunday comic supplement about ten years later, and in 1900 the founding of *Vanity Fair*, which, after various editorial vicissitudes, was to lead in caricature of a modern and European type. The distinction and limitation of *Life* was that it was made by, for and about gentlefolk of old American stock. Its humor and satire were of the gentlest. It promptly enlisted most of the available illustrators — W. A. Rogers, F. P. W. Bellew ("Chip"), and E. W. Kemble, famed for negro humor. Kemble was born in Sacramento, California, in 1861, and illustrated *Uncle Tom's Cabin* and *The Adventures of Huckleberry Finn* (Vol. XI, No. 617). In his excellent juvenile drollery for *St. Nicholas* he shows all the good qualities of the impending comic strip without its usual flatness and vulgarity. Kemble is an excellent interpreter of rural and especially of negro humor.

I.
"NOW, TOMMY, I WANT YOU TO DELIVER THIS TO MR. JONES, AND SEE THAT NOTHING HAPPENS TO IT."
II.
TOMMY STARTS ON HIS JOURNEY, NOT WISHING TO FRIGHTEN ANY ONE.
ADVENTURES with WILD BEASTS
III.
BUT THE LITTLE BROWN BOYS ARE DEEPLY INTERESTED IN A THRILLING BEAR STORY, WHEN—
IV.
—THE BEAR APPEARS!

551 From Kemble's illustration *It is the unexpected that happens* for *St. Nicholas*, Feb. 1896, after his pen-and-ink drawings. © The Century Co.

552 From Gibson, *New Cartoons*, New York, 1916, after his pen-and-ink drawing. © Life Publishing Company

GIBSON'S MANNER

Life developed many commentators and satirists on contemporary American society — Amos P. Mitchell, F. G. Atwood, Gray Parker, Henry W. McVickar; but Charles Dana Gibson (No. 523) so dominates this class that the survey may properly be limited to him. He is an alert and picturesque draftsman, with a sort of patrician gallantry both in his technique and point of view. His always fine sense of situation is suggested in the cartoon *Botany in the Bowery*, though a carping critic might complain that the little girl's face and shoes are not of a piece. Aside from the invention of the "Gibson girl" and man, creations which made for a gilt-edged sort of righteousness more powerfully than many contemporary sermons, Gibson was also an admirable inventor of middle-aged types. In several series, of which *The Education of Mr. Pipp* is best known, he uses these older folk as an effective foil to his supernal young men and maidens. Take the plate in which Mr. Pipp's education pauses at grandfatherhood: how admirably it suggests an entire social stratum! It is easy to deride Gibson for his invariable elegance, but his representative value is incontestable. He is the perfect celebrant of the young generation that impartially adored Richard Harding Davis, Rudyard Kipling and Robert Louis Stevenson, whose young women founded the college settlements and whose young men enlisted for the Cuban War. In his own sense Gibson was a true historian of his times; and if those times are now out of favor, they may look better to the future historian than they do to the youth of to-day.

553 From *The Education of Mr. Pipp*, after Gibson's pen-and-ink drawing. © Life Publishing Company

OLIVER HERFORD

THE social importance of the comic strip is doubtless great, but its tedious and vulgar reiterations have nothing to do with art as the word has always been understood. It may rather be considered as a preventive of real social caricature, since it condemns excellent talents to its ritual of false emphasis. From this point on there is little to arrest us. But Oliver Herford, developed with *Life*, has found his own very distinguished vein of poetic drollery in his alphabets of Animals and Celebrities. He has a decorative sense ordinarily denied to the illustrator, and his albums are perhaps our most satisfactory illustrated books of this century before the appearance of Rockwell Kent's.

554 From Herford, illustration for *An Alphabet of Celebrities*, Boston, 1900, courtesy of Small Maynard & Company, Boston

555 From Sloan's cover design *At the Top of the Swing* for *The Masses*, May 1913, half-tone in color after his crayon drawing

JOHN SLOAN

A LITTLE before the World War, a new and more drastic illustration based on current French practice and on that of the Modernist German weekly, *Jugend*, began to assert itself. Oddly enough, it was promoted by *Vanity Fair*, addressed to that considerable public which aspires to gentility, and by *The Masses*, addressed to a public committed to the extermination of all gentility. This suggests that, both being outsiders, there may be a closer sympathy between the social climber and the radical than is usually imagined. *The Masses*, during its short life, was by far the ablest illustrated magazine in America. We reproduce a cover design by John Sloan which is amazing for its vitality, and may be regarded as an effective rebuke to the beauty-parlor girl on the cover of capitalistic magazines. (See Nos. 248, 455.)

ARTHUR YOUNG

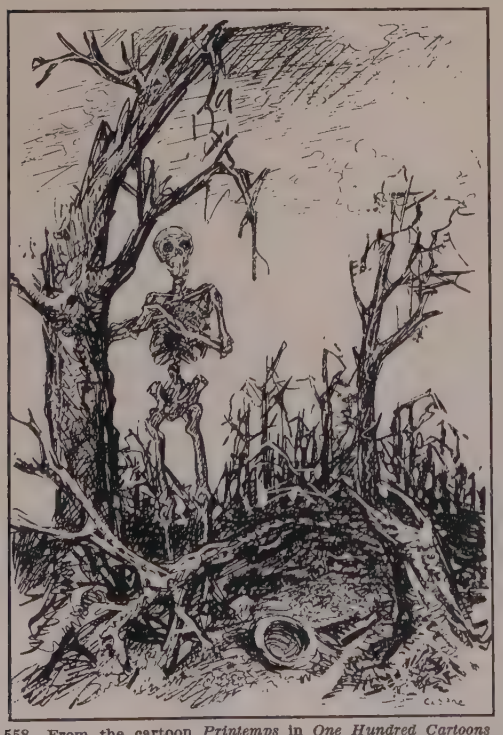
THE mainstay of *The Masses* was Art Young, whose powerful and highly inventive caricatures awakened sympathy for the life of the poor by simply revealing it with emphasis. Arthur Young was born in Stephenson County, Illinois, in 1866, and trained at Paris at Julian's and with Bouguereau. During this period of supervised work he was forced, more or less, to accept the media of conventional forms, which he discarded quickly. His style is his own, immensely forceful and economical of means. This, and his keen sense for significant humor, make him easily our greatest caricaturist. His irresistibly comic vein could not be better represented than by our illustration. What makes his art great is its concentration both as thinking and as execution. He is at once very serious and irresistibly droll, having that most precious gift of the illustrator, a spontaneous sense for a situation.

556 From Young's *A Nice, Cool Sewer* in *The Masses*, May 1913, after his crayon drawing

557 From a wood engraving *Filling the Treasure Chest* by Rockwell Kent for an advertisement of Marcus & Company. © 1926, reproduced by permission

ART AND THE ADVERTISER

Looking into the future, there seems to be hope in the advertising pages of the magazines. Already the artistic interest of the average periodical shifts toward the advertising part. The illustrators for the letterpress may and do work by stale formulas; the designer of advertising cuts must think about his subject and is exposed to severe and well-informed criticism. Rather than express this hope too strongly, let me illustrate it from an especially fine design for advertising by Rockwell Kent which comes to hand just as I finish this long and deeply engrossing task. It surely suggests that there need be no derogation when distinguishing talent lends itself to utilitarian ends. And it also suggests that in the imaginative interpretation of great business the illustrator may find new themes as suggestive æsthetically as they are American.



558 From the cartoon *Printemps* in *One Hundred Cartoons by Cesare*, Boston, 1916. © Small, Maynard & Company

OSCAR CESARE

The caricature of the Great War falls beyond our limit. It is too early justly to appraise it. I choose, however, Cesare's *Printemps* which is remarkable alike for its imaginative power and as an example of caricature of general ideas. Cesare is never more commanding than when he passes beyond chieftains and statesmen and attacks war itself. This grimmest of many grim sheets needs no comment of any sort. It is a consummate example of political caricature at its best. It shows a decline in the demand for political caricature when the highly intellectualized creations of a Cesare are within a decade of their creation more or less unavailable, while painters who have in a high degree the temperament for political cartoonists, men like Boardman Robinson, W. J. Glackens, George Luks, John Sloan, Guy Du Bois and Arthur Young, are in other pursuits. Perhaps it is all a matter of the lack of salient evil personalities in our public life. If we have bad men, they are little men. A caricaturist must have his villain, as a Frenchman must have his traitor. One cannot imagine a Daumier without his Louis-Philippe, or a Thomas Nast without his Tweed. Perhaps then we shall not again have great caricature until we once more have great villains — unless indeed there be a future in that caricature of general ideas which Cesare has so ably exemplified.

CHAPTER XXIII

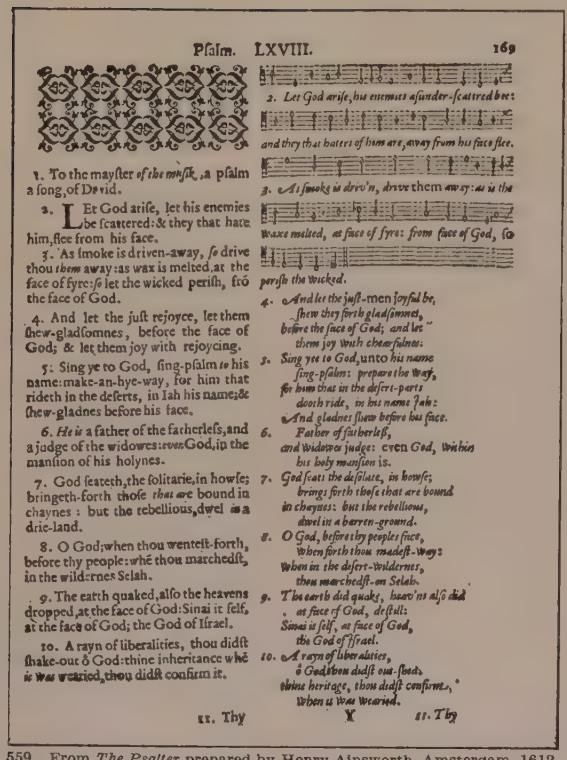
MUSICAL ART IN AMERICA

THE history of the rise and progress of musical art in the United States must be a story of assimilation rather than creation. The American people have no historical background, no foundation of homogeneous racial elements and geographical environment on which a folk-music could be reared, no congeniality of thought, no original technical exploration and no inventions in forms or styles. The colonists brought their music with them; in later years the immigrants have done the same thing. In the beginning men were confronted by too many stern necessities to think of music as anything but an item in a religious service or a means of relaxation. When the art spirit in the young country began to find room to spread wings, it discovered its first freedom naturally in the realm of the written word. Music in the dawn of American statehood was subservient to the church, and psalm and hymn tunes exercised their sedate charms in companionship with tawdry secular texts. Concerts were given in the eighteenth century, but airs from Handel's sacred oratorios, and violin solos of a rather primitive character figure prominently in the programs.

In studying the programs of musical performance from the early years of our history to the contemporaneous period we are forced to the conclusion that our musical activity has been overwhelmingly assimilative and not creative. The features of our art naturally show a compound and sometimes confusing physiognomy of the races from which we are derived. But since systematic musical development was more mature and more easily accessible to us in Germany than elsewhere, we inevitably came under the influence of Teutonic form and style when we made our first adventure in the art of composition. This first masked and subsequently molded our impulses, a fact that helps to show why our real musical history is practically contemporaneous. Karl Bergmann, who stamped his individuality, German though it was, on the Philharmonic Society of New York, began his labors as conductor in 1866, and Leopold Damrosch, another German, founded the Symphony Society in 1878. American compositions were American only in the sense that they were made here. The teachings of European conservatories influenced our composers to embody their thoughts in the classic forms. It was imperative that the aspiring American musician should be able to write a good fugue and display an authoritative mastery of the sonata form.

The receptive capacity of the people is still far ahead of the productive power of the composers. The melodic and harmonic idioms and the artistic objectives of the Modernists are wholly foreign to the natural musical inclinations of the American people; nevertheless, such compositions as Stravinsky's *Le Chant du Rossignol* and *Le Sacre du Printemps* command more consideration than music whose elements were selected from materials grown or at least domesticated in the United States.

The factitious excitement aroused by every new departure in European musical art is only one more proof that the development of the art in this country has not yet found any definite line of progress. One can merely conjecture as to the probabilities of the direction which such a line may take. We have established a school of fiction which breathes the spirit of our national life, although its technique and its methods rest on European foundations. It may be that we shall rear our national school of music in a similar manner.



Pſalm. LXVIII. 169

1. To the mayſter of the muſik, a pſalm a ſong, of David.

2. LEt God ariſe, let his enemies be ſcattered: & they that hate him, flee from his face.

3. As ſmoke is driven-away, ſo drive thou them away: as wax is melted at the face of fyre: ſo let the wicked periſh, frō the face of God.

4. And let the juſt rejoyce, let them ſhew-gladſomnes, before the face of God; & let them joy with rejoycing.

5. Sing ye to God, ſing-pſalm to his name: make-an-hye-way, for him that rideth in the deſerts, in Iah his name; & ſhew-gladnes before his face.

6. He is a father of the fatherleſs, and a judge of the widowes: even God, in the manſion of his holynes.

7. God ſeateth, the ſolitarie, in howſe; bringeth-forth thoſe that are bound in chaynes: but the rebellious, dwel in a drie-land.

8. O God; when thou wenteſt-forth, before thy people: whē thou marchedſt, in the wilderneſs Selah.

9. The eatth quaked, alſo the heavens dropped, at the face of God: Sinai it ſelf, at the face of God; the God of Iſrael.

10. A rayn of liberalities, thou didſt ſhake-out ō God: thine inheritance whē it was wearied, thou didſt confirm it.

11. Thy

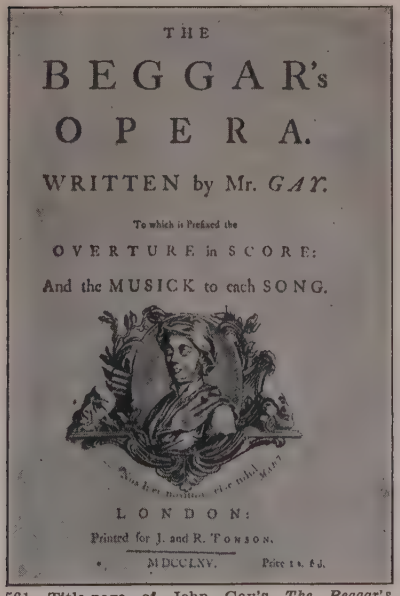
2. Let God ariſe, his enemies aſunder-ſcattered be:
and they that hatters of him are, away from his face flee.
3. As ſmoke is driv'n, drive them away: as is the
waxe melted, at face of fyre: from face of God, ſo
periſh the wicked.
4. And let the juſt-men joyful be,
ſhew they forth gladſomnes,
before the face of God; and let
them joy with chearfulnes.
5. Sing yee to God, unto his name
ſing-pſalm: prepare the way,
for him that in the deſert-parts
doth ride, in his name Iah:
And gladnes ſhew before his face.
6. Father of fatherleſs,
and Widowes judge: even God, within
his holy manſion is.
7. God ſeats the deſolate, in howſe;
brings forth thoſe that are bound
in cheynes: but the rebellious,
dwel in a barren-ground.
8. O God, before thy peoples face,
When forth thou madeſt-way:
When in the deſert-wilderneſs,
thou marchedſt-on Selah.
9. The earth did quake, heav'ns alſō did
, at face of God, deſtill:
Sinai it ſelf, at face of God,
the God of Iſrael.
10. A rayn of liberalities,
ō God thou didſt out-ſtock,
thine heritage, thou didſt confirm,
When it was wearied.

Y 11. Thy

559 From *The Psalter* prepared by Henry Ainsworth, Amsterdam, 1612, in the Dexter Collection, Yale University Library, New Haven

EARLY CONCERT LIFE IN AMERICA

BENJAMIN FRANKLIN asserted in his autobiography that "Our People, having no public amusements to divert their attention from study, became better acquainted with books." But in 1724 Philadelphia was permitted to see a rope-dancer, "Punch and Joan his Wife," a "Magic Lanthorn" exhibition, a "Camera Obscura and Microscope" and a musical clock with man and woman appearing as mountebanks; and in 1731 the Society of Ancient Britons celebrated St. David's Day with "Musick, Mirth and Friendship." All of which we learn from Professor Robert Rutherford Drummond's *Early German Music in Philadelphia.*



THE
BEGGAR's
OPERA.
WRITTEN by Mr. *GAY.*
To which is Prefixed the
OVERTURE in SCORE:
And the MUSICK to each SONG.

LONDON:
Printed for J. and R. TONSON.
MDCCLXV. Price 1 s. 6 d.

561 Title-page of John Gay's *The Beggar's Opera*, London, 1728, performed in America 1750–51, from the 1765 edition in the Library of Congress, Washington

The most exhaustive studies of our early musical activities are those made by Oscar G. Sonneck. In his *Early Concert Life in America* and his bibliography called *Early Secular American Music*, he has furnished the historian with material of priceless value. His collection of programs of concerts, however, in New York, Charleston and other cities will satisfy us that music had no close relation to the life of the country. The airs of Handel and the symphonies of Stamitz and Haydn were not unheard, but the entertainments were manifestly planned without any artistic design and merely for diversion. It is equally beyond question that the colonists both North and South regarded music as a profession for persons beneath the rank of gentleman.

THE PILGRIMS AND THEIR PSALMS

PROFESSOR WALDO SELDEN PRATT'S *The Music of the Pilgrims* gives us authoritative information about the psalter brought to Plymouth. It was that of Henry Ainsworth, published in Amsterdam in 1612. The melodies include some showing a syncopation similar to that now used in popular music, but it would be the highest extravagance of conjecture that could trace any connection between the two. Professor Pratt's conclusion that the music had a certain vivacity and that the Pilgrim band contained not a few tolerable singers directs us toward one reason why secular words easily led some of these good psalm tunes astray in the course of time.

CONCERT OF CHURCH MUSIC,
WILL be performed at Mr. Burns's Room, on Tuesday the 9th of January, 1770.
For the Benefit of Mr. TUCKEY.

First Part. Some ſelect inſtrumental Pieces, choſen by the Gentlemen who are performers: Particularly a CONCERTO on the French Horn. By a Gentleman juſt arrived from Dublin.

Second Part. A SACRED ORATORIO, on the Prophecies concerning CHRIST, and his Coming; being an Extract from the late Mr HANDEL's GRAND ORATORIO, called the MESSIAH, conſiſting of the Overture, and fifteen other Pieces, viz. Airs, Recitatives and Choruſes.

Never performed in America.

The Words of the ORATORIO will be delivered gratis (to the Ladies and Gentlemen) who are pleaſed to patronize and encourage this CONCERT, or may be purchaſed of Mr. Tuckey, by others for 6 d Piece.

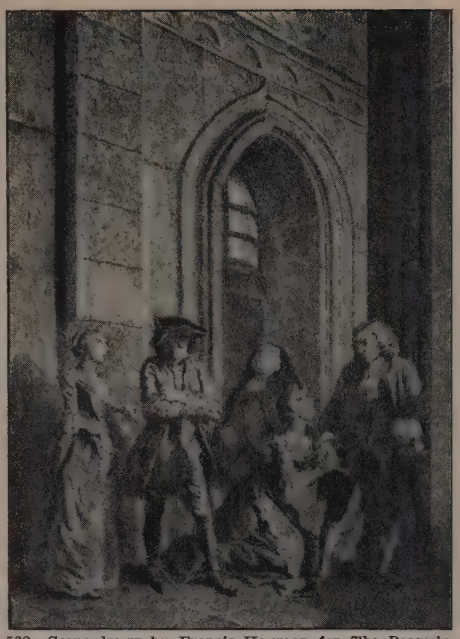
As it is impoſſible that a Performance of this Sort can be carried on without the kind Aſſiſtance of Gentlemen, who are Lovers of Muſic and Performers on Inſtruments; Mr. Tuckey will always gratefully acknowledge the Favour of the Gentlemen who aſſiſt him.

TICKETS to be had of Mr. Tuckey, at eight Shillings each. To begin precisely at 6 o'Clock.

560 Announcement of a performance of Handel's *Messiah*, from *The New York Journal*, Jan. 4, 1770

THE ARISTOCRACY AND MUSIC

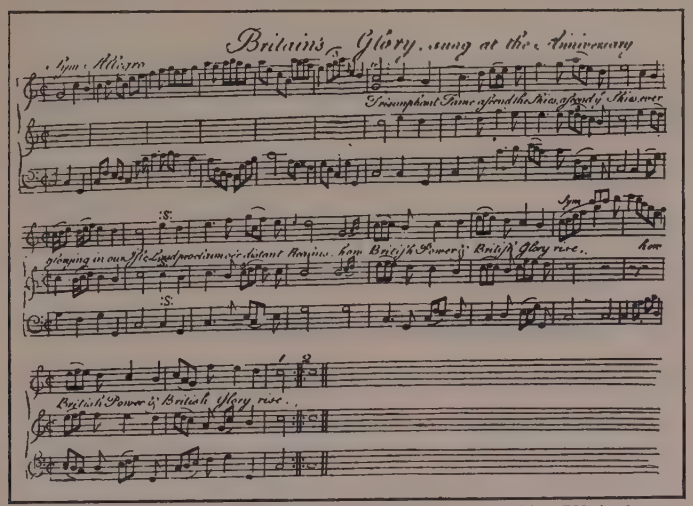
The southern aristocracy practiced music, it is true, and the men could sing or play a little, but for them music was merely one of the several social graces. It seems, therefore, that it would be a waste of space to record the doings of the early concert givers. Their music was not American and their entertainments were arranged much as similar entertainments had been in London. There was probably a deeper musical life among the Moravians who settled in and around Bethlehem, Pennsylvania, where Haydn's quartets were performed at least fifteen years before the composer's death. But that musical life was exotic. It was Teutonic, not American, and apparently wrought no influence outside of its own neighborhood.



562 Scene drawn by Francis Hayman for *The Beggar's Opera*, from the 1765 edition in the Library of Congress, Washington

MUSIC OF THE LATE EIGHTEENTH CENTURY

The War of Independence naturally checked any possible progress which musical art might have made in the later years of the eighteenth century. Yet it was at this period that the first real American music was made. Francis Hopkinson, the distinguished lawyer and publicist, and James Lyon divide the honor of heading the list of American composers. The former wrote *The Temple of Minerva*, performed in 1781, and a collection of eight songs published in 1788. O. G. Sonneck in his monograph on Hopkinson found his harmony faulty and his melody unoriginal, but felt that the songs had some grace and treated the texts respectfully. Lyon, a Presbyterian clergyman, was born at Newark, New Jersey, in 1735. He is noteworthy for writing the graduation ode in 1759 at Princeton and for editing the tune-book *Urania* which contains some original pieces. He received his Master's degree at Princeton in 1762 and furnished for the commencement another composition. He wrote some other pieces, of which Sonneck regards his *Hymn to Friendship* as the best. He died at Machias, Maine, in 1794.

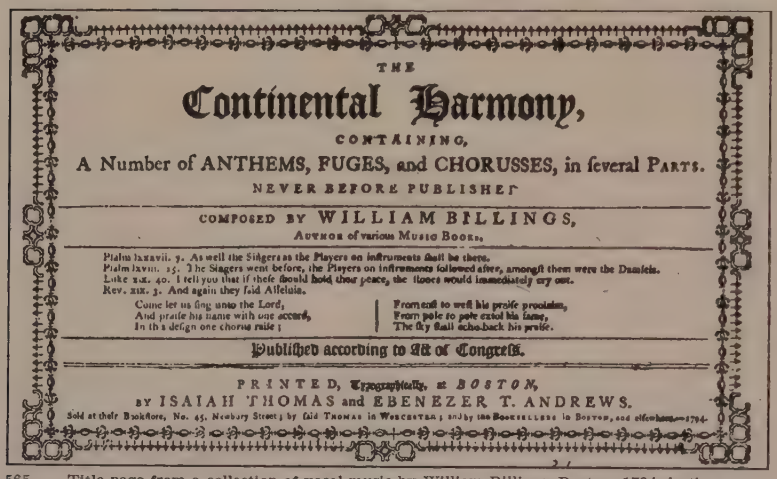

Britains Glory. sung at the Anniversary
Triumphant Time o'erfind the Nice, speedy Nice over
British Power & British Glory rise.

563 A song from the *Urania* collection by James Lyon, Philadelphia, 1762, in the New York Public Library

LOWELL MASON

Lowell Mason was born in Medfield, Massachusetts, in 1792 and died in Orange, New Jersey, in 1872. At twenty-nine he arranged a collection of church music for the Handel and Haydn Society of Boston and was presently appointed to take "general charge of music in the churches" of the city. As a teacher he adopted the Pestalozzian method and gave a powerful impetus to the growth of vocal music in New England. He established the Boston Academy of Music in 1832. His published works fill more than fifty volumes. It is doubtful, however, that he has any influence on present-day art.

564 Lowell Mason, 1792–1872, from a photograph in the Harvard College Library, Cambridge



THE

Continental Harmony,

CONTAINING,

A Number of ANTHEMS, FUGES, and CHORUSSES, in ſeveral PARTS.

NEVER BEFORE PUBLISHED

COMPOSED BY WILLIAM BILLINGS,

AUTHOR of various MUSIC BOOKS.

Pſalm lxxxvii. 7. As well the Singers as the Players on inſtruments ſhall be there.
Pſalm lxviii. 25. The Singers went before, the Players on inſtruments followed after, amongſt them were the Damſels.
Luke xix. 40. I tell you that if theſe ſhould hold their peace, the ſtones would immediately cry out.
Rev. xix. 3. And again they ſaid Alleluia.

Come let us ſing unto the Lord,
And praiſe his name with one accord,
In th's deſign one chorus raiſe;

Fromenſ to wreſt his praiſe proclaim,
From pole to pole extol his fame,
The ſky ſhall echo back his praiſe.

Publiſhed according to Act of Congreſs.

PRINTED, Typographically, at BOSTON,
BY ISAIAH THOMAS and EBENEZER T. ANDREWS.
Sold at their Bookſtore, No. 45, Newbury Street; by ſaid THOMAS in WORCESTER; and by the BOOKSELLERS in BOSTON, and elſewhere.—1794.

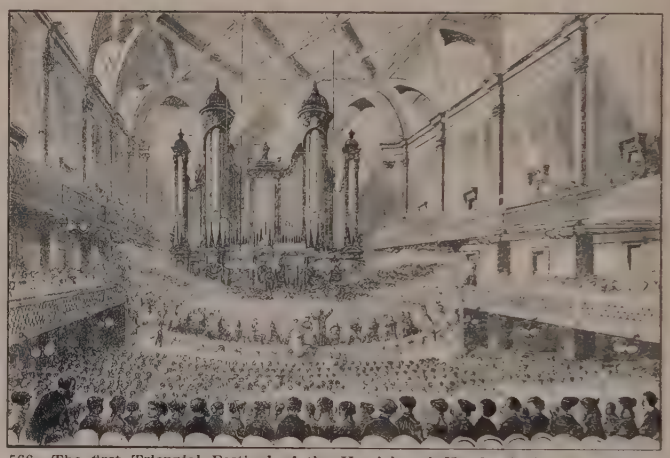
565 Title-page from a collection of vocal music by William Billings, Boston, 1794, in the New York Public Library

WILLIAM BILLINGS

In 1746 was born William Billings, a native of Boston, a tanner and subsequently a teacher by trade, a prolific writer of psalms and a vigorous singer. He was the earliest American composer and he turned out a few tunes which became a part of the common stock of the people. His compositions were not marked by high technical ability, but they were spirited and animated. Billings published, among other tune-books, the *New England Psalm Singer*, Boston, 1770.

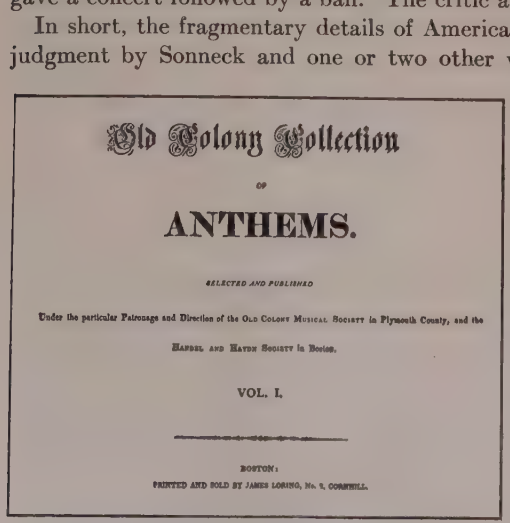
EARLY AMERICAN MUSICAL SOCIETIES

It is almost fruitless to make a search of the scanty records of the early musical societies. There was an Orpheus Society in Charleston in 1772 and there were similar organizations in Fredericksburg, Virginia, Baltimore and Philadelphia in the later years of the eighteenth century. There were concerts in New York at least as far back as 1736 and the name of the Harmonic Society appears in advertisements of 1773. The Euterpean Society was perhaps the most important, but its claims to greatness have been undermined by the unearthing of a contemporary criticism declaring that the organization was composed of amateurs who met several times in a season and practiced instrumental music and subsequently gave a concert followed by a ball. The critic asserted that the ball was the principal entertainment.



566 The first Triennial Festival of the Handel and Haydn Society in Boston, from a sketch by W. L. Champney in *Frank Leslie's Illustrated Newspaper*, May 23, 1868

In short, the fragmentary details of American musical life, gathered with Herculean labor and scholarly judgment by Sonneck and one or two other writers, serve only to strengthen the conviction already expressed that there was no genuine musical life among our people until about the beginning of the nineteenth century, when some of the elements of permanency and system are disclosed in the proceedings of musical organizations. The Euterpean Society had one merit: it was the ancestor of the New York Philharmonic Society, which was founded in 1842 and now proudly wears the title of the oldest orchestra in the nation. New York had a Choral Society and later a Sacred Music Society. The latter performed *The Messiah* under Uriah C. Hill, one of the founders of the Philharmonic. Before that, the choral bodies had given disjointed programs of ill-assorted solos and choral excerpts. The Plymouth Rock of choral music in America was undoubtedly the Handel and Haydn Society of Boston, founded in 1815. The organization vainly invited Beethoven to compose a work especially for it, but the great master had commissions at home promising more speedy returns.



Old Colony Collection

OF

ANTHEMS.

SELECTED AND PUBLISHED

Under the particular Patronage and Direction of the OLD COLONY MUSICAL SOCIETY in Plymouth County, and the

HANDEL AND HAYDN SOCIETY in Boston.

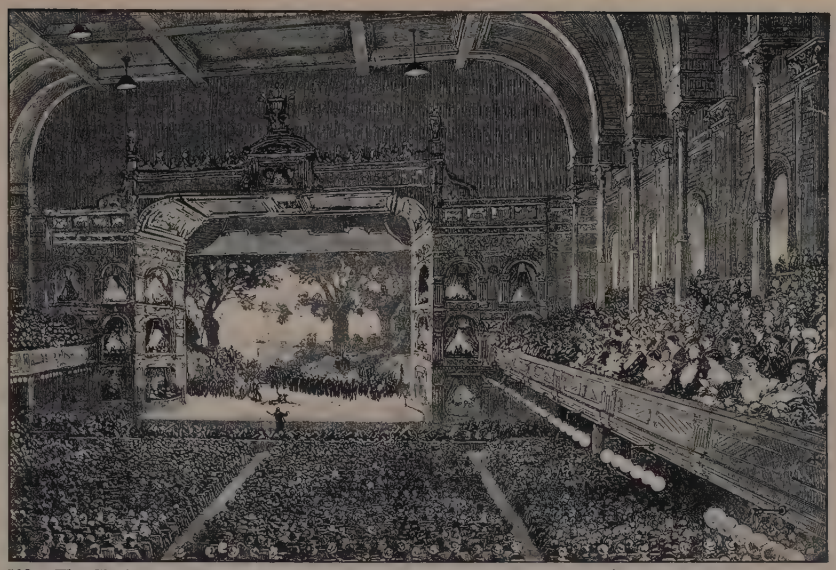
VOL. I.

BOSTON:

PRINTED AND SOLD BY JAMES LORING, No. 2, CORNHILL.

567 Title-page from the first Collection of Anthems published by the Handel and Haydn Society of Boston in 1818, in the New York Public Library

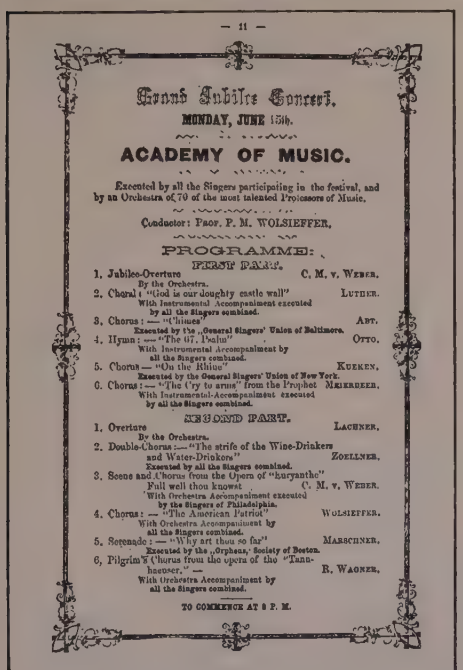
THE CHORAL SOCIETIES OF THE MIDDLE WEST



568 The Cincinnati Opera Festival, from a sketch by H. F. Farny in *Harper's Weekly*, Feb. 3, 1883

THE importance of choral development in Cincinnati, however, must not be underestimated. Its origin is lost in the obscurity of the early history of the city, but before 1819 there was some kind of choral body, from which sprang the Haydn Society. The Euterpean Society, the Episcopal Singing Society and other similar organizations followed. *The Creation* was produced as early as 1853. In 1856 was founded the Cecilia Society, one of the most potent musical influences of Cincinnati. The spread of the culture emanating from these various sources finally caused the formation of the Festival Chorus Society, the bedrock of the famous Cincinnati music festivals. This great chorus, founded in 1873, when the festivals began, numbered more than a thousand singers drawn from some thirty-five or more local organizations throughout the nearby Western towns.

The large percentage of Germans in the populations of Milwaukee and St. Louis made it inevitable that choral societies would flourish in these cities. St. Louis had choral bodies (not of German origin) as far back as 1840. It is unnecessary to enlarge the list further than to note that the practice of choral music traveled as far as the western coast where San Francisco possessed an oratorio society as early as 1860. What most impresses the observer of the activities of all these choral bodies is the complete want of any revelation of an individually American spirit. It is true that Dudley Buck's *The Light of Asia*, 1885, was industriously rehearsed and performed in many cities, but so was Sir Arthur S. Sullivan's *Golden Legend*, 1886. The model of the American choral society was the festival of the Three Choirs in England, and the music festivals which flourished in this country in the earlier years were faint echoes of those created by the land which never ceased to adore Handel and Mendelssohn. The influence of the British choral festival still continues to be felt.



— 11 —

Grand Jubilee Concert.

MONDAY, JUNE 15th.

ACADEMY OF MUSIC.

Executed by all the Singers participating in the festival, and by an Orchestra of 70 of the most talented Professors of Music.

Conductor: Prof. P. M. WOLSIEFFER.

PROGRAMME:

FIRST PART.

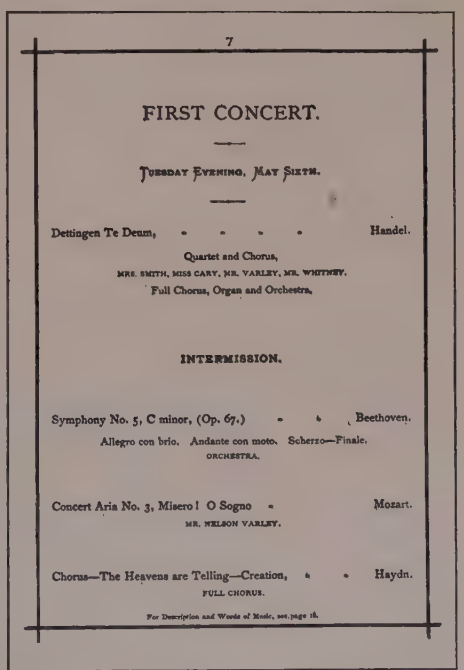
1. Jubilee-Overture — C. M. v. Weber.
   By the Orchestra.
2. Choral: "God is our doughty castle wall" — Luther.
   With Instrumental Accompaniment executed by all the Singers combined.
3. Chorus: — "Chimes" — Abt.
   Executed by the „General Singers' Union of Baltimore.
4. Hymn: — "The 67. Psalm" — Otto.
   With Instrumental Accompaniment by all the Singers combined.
5. Chorus — "On the Rhine" — Kuecken.
   Executed by the General Singers' Union of New York.
6. Chorus: — "The Cry to arms" from the Prophet — Meierbeer.
   With Instrumental-Accompaniment executed by all the Singers combined.

SECOND PART.

1. Overture — Lachner.
   By the Orchestra.
2. Double-Chorus: — "The strife of the Wine-Drinkers and Water-Drinkers" — Zoellner.
   Executed by all the Singers combined.
3. Scene and Chorus from the Opera of "Euryanthe" — C. M. v. Weber.
   „Full well thou knowst"
   With Orchestra Accompaniment executed by the Singers of Philadelphia.
4. Chorus: — "The American Patriot" — Wolsieffer.
   With Orchestra Accompaniment by all the Singers combined.
5. Serenade: — "Why art thou so far" — Marschner.
   Executed by the „Orpheus" Society of Boston.
6. Pilgrim's Chorus from the opera of the "Tannheuser." — R. Wagner.
   With Orchestra Accompaniment by all the Singers combined.

TO COMMENCE AT 8 P. M.

569 Program of the Seventh National Jubilee Concert given by Choral Societies at Philadelphia, June 15, 1857, from a copy in the New York Public Library



7

FIRST CONCERT.

Tuesday Evening, May Sixth.

Dettingen Te Deum, - - - - - Handel.

Quartet and Chorus,
Mrs. Smith, Miss Cary, Mr. Varley, Mr. Whitney.
Full Chorus, Organ and Orchestra.

INTERMISSION.

Symphony No. 5, C minor, (Op. 67.) - - - Beethoven.
Allegro con brio. Andante con moto. Scherzo—Finale.
ORCHESTRA.

Concert Aria No. 3, Misero! O Sogno - - Mozart.
MR. NELSON VARLEY.

Chorus—The Heavens are Telling—Creation, - - Haydn.
FULL CHORUS.

For Description and Words of Music, see page 18.

570 Program of the first Cincinnati Festival conducted by Theodore Thomas, May 6, 1873, from a copy in the New York Public Library

571 Leopold Damrosch, 1832–85, from a photograph

THE RISE OF THE AMERICAN ORCHESTRA

With the launching of these choral enterprises and the Philharmonic Society of New York the concert life of the United States assumed an artistic seriousness which it had previously wanted. In ten years the Philharmonic performed all of Beethoven's symphonies except the first and fifth. There were fifty-three musicians, conducted by various members of the body in turn. The first permanent conductor was Karl Bergmann in 1866. He was especially energetic in placing the music of Wagner before his audiences. Theodore Thomas became conductor in 1877 and produced the first symphony of Brahms. Dr. Leopold Damrosch founded the New York Symphony Society in 1878. This is not to be a history of musical organizations, however, and we pass to a mere note about the early activities of other orchestral societies. The Boston Orchestra began its brilliant history in 1881 and the Chicago Orchestra ten years later. The Cincinnati Orchestra dates from 1895, that of Pittsburgh from 1896. The Minneapolis Orchestra was created in 1905, the St. Louis in 1907, the San Francisco in 1911. The famous Philadelphia organization came into existence in 1900. It is not necessary to catalogue all the other orchestras in the country, nor could such a catalogue be complete, since additional orchestras are rapidly appearing. But one cannot omit mentioning the founding of Harvard University's famous musical organization, the Pierian Sodality, in 1808. It is now the Harvard Orchestra and performs an important function in influencing the trend of collegiate musical ambitions.

572 Henry Lee Higginson, 1834–1919, founder of the Boston Symphony Orchestra, from the portrait by John Singer Sargent (1856–1925) in the Harvard Union, Cambridge, Mass.

Programmes

OF THE CONCERTS OF THE PHILHARMONIC SOCIETY

FIRST CONCERT,—First Season.

DECEMBER 7, 1842.

PART I.

Grand Symphony, in C Minor, ... BEETHOVEN.
CONDUCTED BY U. C. HILL.

Scena, from the Opera of Oberon, ... WEBER.
MADAME OTTO.

Quintette in D Minor, ... HUMMEL
Piano-Forte, Violin, Viola, Violoncello, and Double Bass.
Messrs. SCHARFENBERG, HILL, DERWORT, BOUCHER & ROSIER.

PART II.

Overture to Oberon, ... WEBER.
CONDUCTED BY MR. ETIENNE.

Duett, from the Opera of Armida, ... ROSSINI
MADAME OTTO & MR. C. E. HORN.

Scena, from the Opera of Fidelio, ... BEETHOVEN
MR. C. E. HORN.

Aria Bravura, from the Opera of Belmont & Constantia, MOZART
MADAME OTTO.

New Overture in D, ... KALLIWODA
CONDUCTED BY MR. TIMM.

The Orchestra during the Vocal Music directed by H. C. TIMM.

FESTIVAL CONCERT AT CASTLE GARDEN.

MAY 20, 1846.

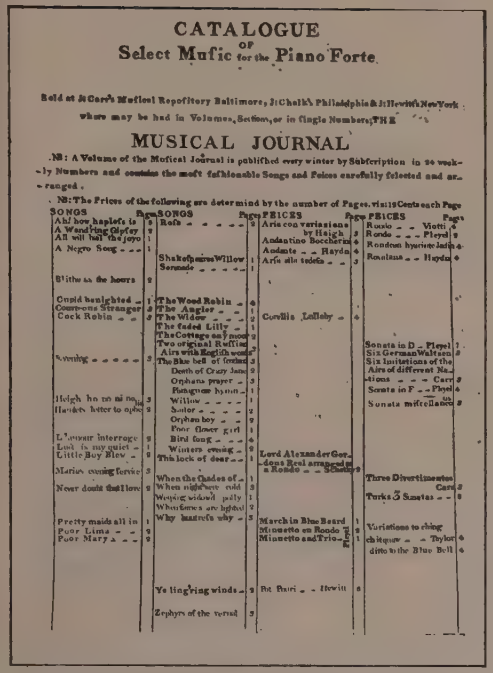
PART I.

Overture, Der Freischutz, ... WEBER.
Aria, "Per questa fiamma," . . . . . DONIZETTI.
Miss JULIA NORTHALL.
Overture, Zauberflöte, ... MOZART.
Grand Aria, Op. Faliero, "Tutto or Morte," . . DONIZETTI.
(First time in America.)
MADAME OTTO.
Concerto in G Minor, (by request.) . . . . . MENDELSSOHN.
Mr. H. C. TIMM.
Grand Aria, Op. I Lombardi, "Non fu Sogno," . . VERDI.
SIGNORA PICO.—*Piano-Forte*, Mr. BEAMES.
Overture, Jubal, ... WEBER.

PART II.

Beethoven's Symphony in D Minor, No. 9, Op. 125, for *Grand Orchestra*, closing with 4 *solo voices* and grand chorus on Schiller's ode "To Joy." (First time in America.)
Soprano, MADAME OTTO. *Alto*, Mrs. BOULARD.
Tenor, Mr. MUNSON. *Bass*, Mr. MAYER.
DIRECTOR of 1st part, Mr. U. C. HILL.
" 2d " Mr. GEORGE LODER.

573 Programs of the Philharmonic Society of New York in 1842 and 1846, from copies in the New York Public Library



CATALOGUE
OF
Select Muſic for the Piano Forte.

Sold at J. Carr's Muſical Repoſitory Baltimore, J. Cheſnut's Philadelphia & J. Hewitt's New York where may be had in Volumes, Sections, or in ſingle Numbers, THE

MUSICAL JOURNAL

NB: A Volume of the Muſical Journal is publiſhed every winter by Subſcription in 20 weekly Numbers and contains the moſt faſhionable Songs and Peices carefully ſelected and arranged.

NB: The Prices of the following are determined by the number of Pages, viz 1½ Cents each Page

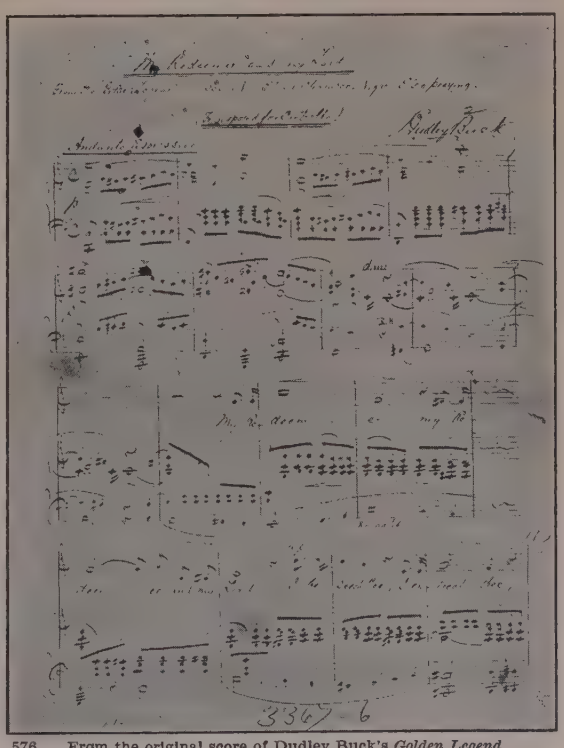
SONGS	Page	SONGS	Page	PEICES	Page	PEICES	Page
Ah! how hapleſs is	2	Roſe	2	Aria con variazione		Rondo	2
A Wandring Gipſey	2			by Haigh	2	Rondo	2
All will hail the joyo	1			Andantino Boccherini	4	Rondeau hyrieo-ſatiq	4
A Negro Song	1			Andante	4	Rondeau	4
		Shakſpeares Willow	1	Aria alla tedeſca	2		
		Serenade	1				
Blithe as the hours	2						
Cupid benighted	1	The Wood Robin	4				
Courteous Stranger	2	The Angler	1				
Cock Robin	2	The Wilder	1	Corelli's Lolleby	4		
		The faded Lilly	1				
		The Cottage ſan[illegible]	2				
		Two original Ruſſian					
		Airs with Engliſh words	2			Sonata in D	1
Evening	2	The Blue bell of Scotland	2			Six German Waltzes	2
		Death of Crazy Jane	2			Six Imitations of the	
		Orphans prayer	3			Airs of different Na-	
		Portugueſe hymn	1			tions	2
						Sonata in F	4
Heigh ho no ni no	3	Willow	1			Sonata miſcellaneous	2
Hawkes letter to ojeo	2	Nelor	2				
		Orphan boy	2				
		Poor Ginger girl	1				
L'amour interroge	2	Bird ſong	4				
Lost is my quiet	1	Winters evening	2	Lord Alexander Gor-			
Little Boy Blew	2	This lock of deer	1	dons Real arranged as a Rondo	3		
Marios evening ſervice	3					Three Divertimentos	
		When the Shades of	1			Canz	2
Never doubt thoſe love	2	When night was cold	2			Turks 5 Sonatas	8
		Weeping widow'd polly	1				
		When ſmiles are lighted	2				
Pretty maids all in	1	Why hearts why	3	March in Blue Beard	1	Variations to chirg	
Poor Lima	2			Minuette en Rondo	2	chiquar	6
Poor Mary	2			Minuette and Trio	1	Taylor ditto to the Blue Bell	6
		Ye ting'ring winds	2	Re Buri	6		
		Zephyrs of the vernal	2				

574 List of "fashionable" music from the 1801 edition of J. Carr's *Musical Journal*, Baltimore, in the New York Public Library

THE GROWTH OF MUSICAL CURIOSITY

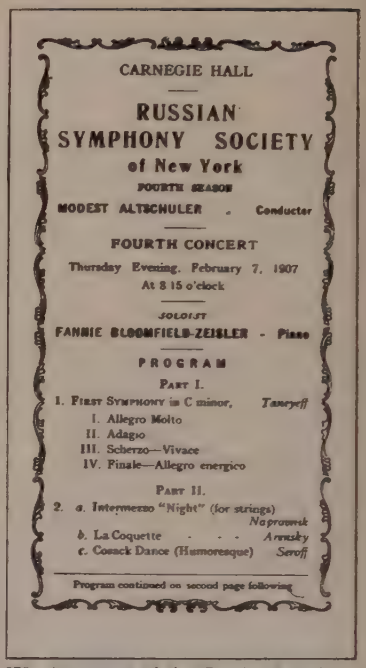
575 Dudley Buck, 1839–1909, from a photograph in the Harvard College Library, Cambridge

DURING the nineteenth century the spread of musical activities throughout the United States was rapid and general. It was, however, more vigorous than judicious. The composite and intellectually alert people of the country, impelled by a curiosity insatiable as to all things new, absorbed music of every type and every degree of profundity. The heterogeneous multitude which occupied our territory had no single racial affection or national prejudice. It cared not whether music was written by Jew or Gentile, Frenchman, German or Greek. That the huge unsophisticated mass viewed any music with discernment or even an instinct for beauty can hardly be imagined. For this reason, if for no other, the records show us that the various musical organizations all over the country were engaged in presenting works of settled repute rather than experimenting with those whose value they would have been unable to determine. The masterpieces of all countries were welcomed. Long before Britain had perceived the lights of Tschaikowsky, César Franck, Vincent d'Indy and Richard Strauss, they were well known in the United States. That emotional music was in the ascendant is true, for to an uncultured public it makes a sure appeal. The subtleties of intellectual music are not for the inexpert. Brahms followed slowly in the tumultuous wake of Tschaikowsky. At random one may select such a season as that of 1892–93. Allegheny, Pennsylvania, gave Max Bruch's *Frithjof* and Gounod's *Le Redémption*. Ann Arbor, Michigan, heard quartets by Beethoven, Schumann, Haydn and Grieg. Baltimore heard symphonies of Beethoven, Haydn and Mendelssohn. Bethlehem, Pennsylvania, a Bach town even then, heard the *St. Matthew Passion*. Buffalo had eight symphony concerts under John Lund. The Dayton, Ohio, Choral Society performed Gounod's *Mors et Vita*, Handel's *Jubilate* and the first part of Mendelssohn's *St. Paul*. The Philharmonic Society of Des Moines gave *The Messiah*. The Detroit Symphony Orchestra had four concerts and played works of classic composers. Evanston, Illinois, had a series of chamber-music concerts and heard piano and violin sonatas of Beethoven and Handel. The Goshen, Indiana, Vocal Society gave Rossini's *Moses in Egypt*, Flotow's *Martha*, Bellini's *La Sonnambula* and Handel's *Israel in Egypt*, a liberal selection indeed. The Lincoln, Nebraska, Oratorio Society performed Handel's *Acis and Galatea* and Mendelssohn's *Elijah*. Tiffin, Ohio, heard *Elijah* and *The Messiah*, and Salt Lake City enjoyed Dudley Buck's *The Light of Asia* and Haydn's *The Creation*.



576 From the original score of Dudley Buck's *Golden Legend*, 1880, in the Library of Congress, Washington

577 A Popular Concert in Tompkins Square, New York, from the drawing by T. de Thulstrup in *Harper's Weekly*, Sept. 12, 1891



CARNEGIE HALL

RUSSIAN SYMPHONY SOCIETY of New York

FOURTH SEASON

MODEST ALTSCHULER . Conductor

FOURTH CONCERT

Thursday Evening, February 7, 1907
At 8.15 o'clock

SOLOIST

FANNIE BLOOMFIELD-ZEISLER - Piano

PROGRAM

PART I.

1. First Symphony in C minor, *Tanéyeff*
   I. Allegro Molto
   II. Adagio
   III. Scherzo—Vivace
   IV. Finale—Allegro energico

PART II.

2. *a.* Intermezzo "Night" (for strings) *Napravnik*
   b. La Coquette - - - *Arensky*
   c. Cossack Dance (Humoresque) *Seroff*

Program continued on second page following

578 A program of the Russian Symphony Society in 1907, from a copy in the New York Public Library

NEW YORK AS A MUSICAL CLEARING HOUSE

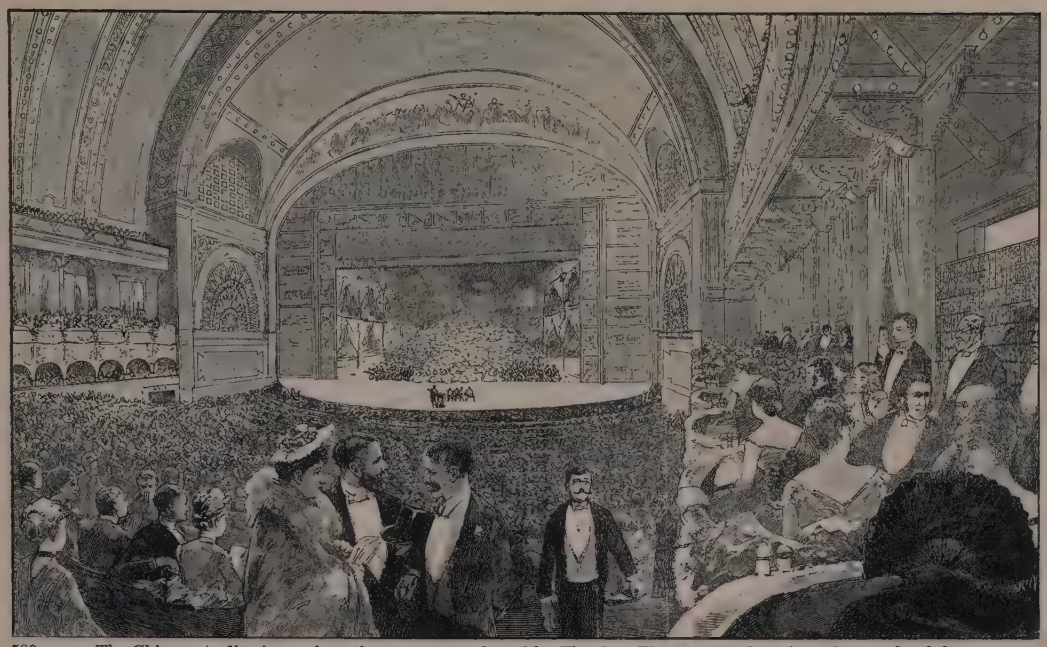
An attempt at directly educational concerts was made in New York with the People's Symphony Concerts, at which oral explanations of the compositions on the program were made by the conductor, Franz Arens. These concerts survived only as long as Arens succeeded in securing financial support for them. There was also for several seasons a Russian Symphony Society, which produced numerous works of Russian composers, the majority of them unimportant. But when all the other orchestras took Russian music as a matter of course into their repertories the mission of the Russian Symphony Society came to an end. It may be deduced, moreover, that New York, with its cumbrous mass of unassimilated nationalities, could not long support a specialized musical institution.

The whole musical attitude of the metropolis has for many years lacked concentration and definiteness of view. Certain other cities, which centralize their enthusiasms on some one musical institution and surround its activities with the support of local pride, apparently exhibit keener artistic vision than New York. The metropolis, however, has become a musical clearing house. Performers coming from Europe usually land and begin their tours there. Thousands of aspirants from various parts of our country hasten to New York to make their débuts, hoping to flash through the land the news of metropolitan approval. Meanwhile, the nourishing of the soil in which love for music grows is carried on by the local musical organizations and the musical clubs in a thousand cities and towns.

CHAMBER MUSIC

The development of taste for chamber music had begun on the Eastern seaboard long before Evanston heard the *Kreutzer* sonata. Haydn's quartets, as we have noted, were performed in Bethlehem, Pennsylvania, before the composer's death. But these had little influence beyond the Lehigh valley. In 1843, U. C. Hill formed a quartet in New York, but this was a failure. Theodore Eisfeld (New York) organized in 1851 a successful quartet. It was followed by the chamber-music concerts instituted by Karl Bergmann in 1855. In these the outstanding figures were Dr. William Mason, pianist, Theodore Thomas and the violinists Joseph Mosenthal and George Matzka. These concerts lasted until 1866. In Boston at this period was organized the famous old Mendelssohn Quintet, and in 1873 the same city produced the Beethoven Quintet. In 1884, the Kneisel Quartet was created. Later came the Flonzaley Quartet.

579 The Kneisel Quartet, organized 1884, from a photograph



580 The Chicago Auditorium, where the concerts conducted by Theodore Thomas were first given, from a sketch by H. F. Farny in *Harper's Weekly*, Dec. 28, 1889

THE DEVELOPMENT OF MUSICAL TASTE

In the programs of the orchestras the development of musical taste may to a certain extent be traced. This is more liable to give dependable results in cities not yet brought under the domination of opera. Long devotion to the lyric drama almost blunts the musical perceptions of a community, chiefly by attracting and gaining the clamorous approval of thousands of people who are unfamiliar with the higher forms of orchestral or chamber music. But whereas in the earlier years of the great orchestras one discerns much discretion in adventures into new fields, in recent seasons the leading organizations have not hesitated to open their gates to the preachers of all the latest doctrines in art. Karl Bergmann, who declared that if people did not like Wagner they must be compelled to hear him until they did, and Theodore Thomas, exciting fears of a Muscovite invasion when he introduced Tschaikowsky to Steinway Hall, were explorers. In time they were followed by colonists in the new territories.

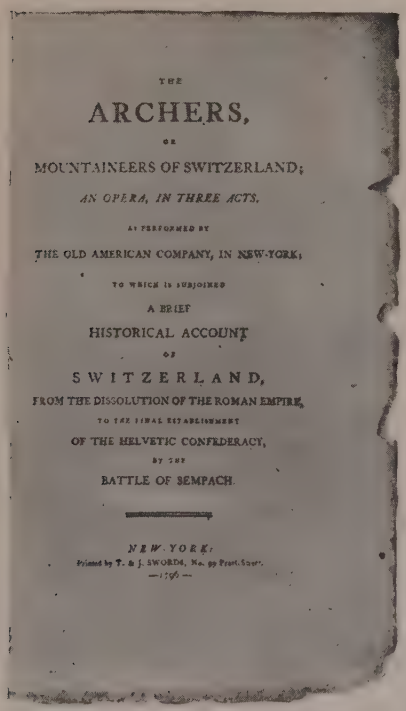
The introduction of series of concerts for young people set another agency at work spreading interest in good music. Walter Damrosch began his symphony concerts for young people in 1897–98 and, in order to accommodate growing audiences, was obliged later to begin another series called Symphony Concerts for Children. In these entertainments explanatory talks play an important part. Other orchestras have followed the example of Dr. Damrosch's organization and young people's concerts are given now in several cities. Other influences in the development of public interest in musical art have been the establishment of courses in universities, the devoting of considerable space in daily newspapers to criticism of music and its performance, and the printing of numerous books designed to make musical works comprehensible to the general public.

581 Theodore Thomas, 1835–1905, famous conductor for forty years, from a photograph by Max Platz

582 Cast of Ralph Lyford's American opera *Castle Agrazant*, as first given at Cincinnati, Apr. 29, 1926, by the National Federation of Musical Clubs

THE NATIONAL FEDERATION OF MUSICAL CLUBS

A VERY powerful instrumentality in furthering the cause of music in the United States and a striking demonstration of the widespread interest of the people in musical culture is the National Federation of Musical Clubs. The Federation has systematized the work carried on somewhat uncertainly by scattered clubs in the years before the union was formed. It has prescribed lines of study and has caused the preparation and publication of textbooks adapted to its work. The *Musical Digest's* survey of the activities of the Federation during the decade ending in 1924 revealed a most appreciable improvement of interest and encouragement along all lines. The larger number of junior and senior clubs now organized has resulted in a growing demand for concerts, a large increase in the size of audiences, and in the prices which they have been willing to pay at the box offices. A campaign of musical propaganda and publicity has been carried on in over five hundred newspapers, both to stimulate new interest and to preserve that already aroused. The educational campaign has extended even to the Sunday schools. The Federation is bending its efforts toward the production each year of an American opera with an American cast under an American director.



THE

ARCHERS,

OR

MOUNTAINEERS OF SWITZERLAND;

AN OPERA, IN THREE ACTS.

AS PERFORMED BY

THE OLD AMERICAN COMPANY, IN NEW-YORK;

TO WHICH IS SUBJOINED

A BRIEF

HISTORICAL ACCOUNT

OF

SWITZERLAND,

FROM THE DISSOLUTION OF THE ROMAN EMPIRE,

TO THE FINAL ESTABLISHMENT

OF THE HELVETIC CONFEDERACY,

BY THE

BATTLE OF SEMPACH.

NEW-YORK:

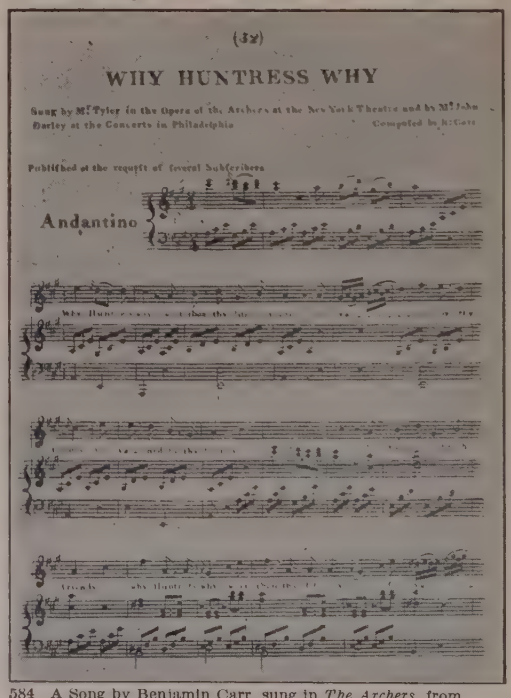
Printed by T. & J. SWORDS, No. 99 Pearl-Street.

—1796.—

583 Title-page of the opera by William Dunlap and Benjamin Carr, from the 1796 edition in the New York Public Library

OPERA IN AMERICA

THE history of opera in America and the disposition of the people of the United States toward it might be made to fill a small volume. But lyric drama has not become naturalized. It is still a visiting alien, while the native-born opera continues to be almost negligible. Operatic performances of a sporadic and certainly inferior type took place in the United States before the middle of the eighteenth century. Such pleasures as *The Mock Doctor* and *The Beggar's Opera* were to be had at moderate prices. Pergolesi's *La Serva Padrona*, called *Mistress and Maid*, was produced by a French company in Baltimore in 1790. Many operas in English were performed in New York before 1823; in 1796 or thirty-three years before Rossini's *William Tell*, *The Archers, or Mountaineers of Switzerland*, book by William Dunlap, music by Benjamin Carr, was given. Some historians regard this as the first American opera.



(32)

WHY HUNTRESS WHY

Sung by Mr. Tyler in the Opera of the Archers at the New York Theatre and by Mr. John Darley at the Concerts in Philadelphia. Composed by B. Carr.

Published at the request of several Subscribers

Andantino

584 A Song by Benjamin Carr, sung in *The Archers*, from the 1801 edition in the New York Public Library

THE NEW ORLEANS OPERA

585 The French Opera House of New Orleans, built in 1821, from a French print, 1856, in the New York Public Library

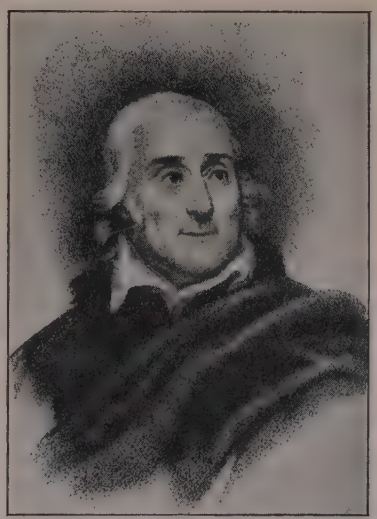
The first operatic institution with promise of permanency was that of New Orleans. After several false starts its fortunes were finally established by John Davis, who built the Théâtre d'Orléans in 1813. It was destroyed by fire four years afterward, but was promptly rebuilt. In this theater opera was performed three times a week by a real opera company, not by the actors who presented spoken dramas on the other nights. The New Orleans opera had all the characteristics of a European institution and was at all times from its inception to recent years distinctively a French lyric theater. Its achievements have been noteworthy and it can be said to have taken a position directly related to the musical life of the country at large.

586 The Park Theatre, first home of Italian opera in New York, engraving from a drawing in 1832 by H. Folsette

ITALIAN OPERA IN NEW YORK

The introduction of Italian opera into the United States was accomplished by Manuel Garcia in 1825. At the Park Theater, New York, he produced Rossini's *Il Barbiere di Seviglia*, Mozart's *Don Giovanni* and several other works. Lorenzo da Ponte, librettist of *Don Giovanni*, was living in New York and his efforts resulted in the launching of some other operatic experiments, but the records tell us that the public was apathetic. Da Ponte, however, refused to be beaten and in the end got together support for the establishment of an Italian Opera House built at a cost of $150,000 in the downtown district. It was opened on November 18, 1833, just fifty years before the Metropolitan Opera House, to which world-famous institution it bore one sorrowful resemblance: its first season was a disastrous failure.

After another unsuccessful season the house became a theater and Italian opera slept in New York for a decade. Then Ferdinand Palmo, a cook, built an opera-house and engaged a company containing some celebrated artists. His season opened in 1844, appropriately with *I Puritani*, and ended in sackcloth and ashes. Meanwhile, opera in English was frequently given in various theaters and the New Orleans company visited New York. But it was not until the erection of the Astor Place Opera House, opened in 1847, that New York adopted Italian opera as a permanent form of entertainment with persons of social eminence as its chief supporters. Even then the financial story was not encouraging and the new opera house presently became a theater. But the impulse which brought it into being survived and in 1854 the Academy of Music was opened with Max Maretzek as impresario. Of the long record of this once-famous home of Italian opera nothing need be said except that, until it outlived its usefulness, the house was the resort of society and the opera-loving masses. Foreign opera did not become fixed as a part of American life until the industrial revolution of the last half of the nineteenth century had made us not only a wealthy but a markedly urban people. Opera seemed to follow the growth of the greater cities.



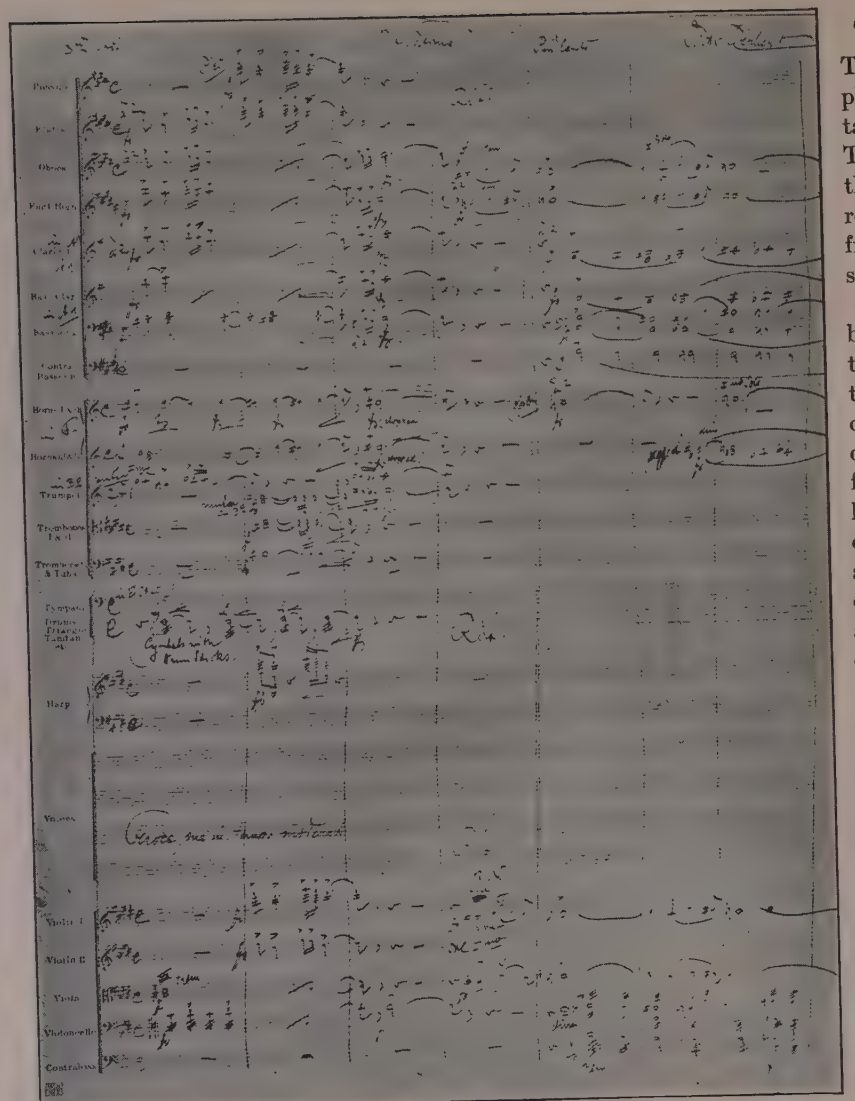
587 Lorenzo da Ponte, 1749–1838, from a portrait in *The Music of the Modern World*, New York, 1895

588 The Academy of Music, New York, built in 1854, from a photograph in the New York Historical Society

THE METROPOLITAN OPERA HOUSE

The Academy of Music had not enough boxes to hold all the members of the growing set and some of these persons determined that they must have an opera house of their own. They built the Metropolitan Opera House which began its first season in December, 1883, and ended it with a quarter of a million deficit. This emphatic failure of Italian opera in the new temple of the lyric drama led to the introduction of opera in German under the direction first of Leopold Damrosch and after his death of Anton Seidl. The intensely serious German style proved even less acceptable to New York than the Italian and a return to lyric drama in this language and French was effected with favorable results, caused undoubtedly by the assembly of one of the greatest companies ever brought together. In the course of the several seasons directed by Maurice Grau the opera-going public of New York was led to enjoy the masterpieces of French, Italian and German opera and the taste of the music lovers was greatly widened. Grau established the polyglot opera on a permanent basis in New York, but did not live to enjoy the full fruit of his labors. His health broke down in the season of 1902–03 and he was succeeded by Heinrich Conried, who carried on the enterprise on lines only slightly dissimilar to those of his predecessor. His principal achievements were the productions of *Parsifal* and *Salome*. Conried was succeeded by Giulio Gatti-Casazza in 1908. Andreas Dippel was associated with the direction for a short period. Operas in Italian, French and German fill the list of Gatti-Casazza's productions. Like his predecessors, he has experimented with works by American composers, but without much encouragement from the public. In fact, it may be said that while the history of attempts at American operas dates back at least to the 'forties no native lyric drama remains to take its turn with *Rigoletto*, *Lucia di Lammermoor* and *Traviata*.

Opera in English is given from time to time and there have been some highly meritorious essays in this field. In the 'eighties the American (afterward National) Opera Company gave some very commendable performances under the baton of Theodore Thomas, but the venture could not gain permanency. The Century Opera Company also made a brave struggle in later years, but finally had to succumb. Of Oscar Hammerstein's vigorous opposition to the Metropolitan with his brilliant seasons at the Manhattan Opera House the history has been admirably told in the late Henry E. Krehbiel's *Chapters of Opera*. Hammerstein's most important contribution to the public enlightenment should be sought in his productions of previously unknown French works and his engagements of singers trained in the Parisian school. This impresario made a vain attempt to place opera on a permanent footing in Philadelphia. An endeavor to create a Boston opera had also been made, but the institution perished from want of nourishment.

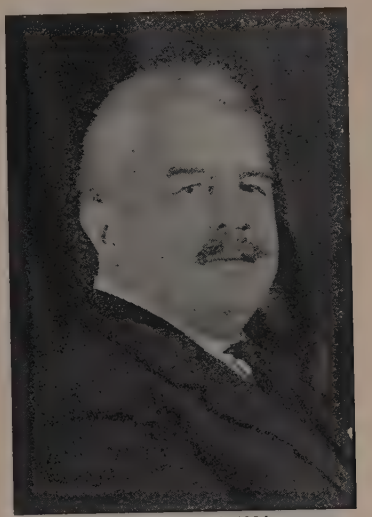


589 From the original orchestral score of Victor Herbert's opera *Natoma*, in the Library of Congress, Washington. © 1911, G. Schirmer

THE ABSENCE OF NATIVE BASIS FOR AMERICAN OPERA

The Chicago opera came into existence in 1913 and continues to hold its place. There are several traveling companies which furnish passing entertainment to smaller cities. But thus far opera has not become naturalized. There is no American opera house producing lyric dramas in the language of the country, nor is there any American work which has forced its way into the regular repertory of any foreign opera house. Operas by Americans have from time to time been given in Europe, but their appearances have been speedily followed by their disappearances.

Many reasons might be adduced for this apparently singular condition; but the most pregnant should be sought in the deeper movements of historical development. Opera, sprung from the fertile and sensuous imagination of Italy, has acquired national character in few countries. The labors of Lully in welding a French song-speech from Italian recitative and the declamation of Racine gave to the Gallic school a peculiarly distinctive foundation. The genius of Weber, building a folk-opera out of a national legend and the music of the people, furnished to Germany a model from which even Wagner made no radical departure. Russia's marvelous fecundity in song and story bore the nation a type of opera sharply distinguished from that of any other country. But America is a new country without a history that finally vanishes in the mythical legends of a distant past. American opera has no native basis. The mere use of a tale with Indians or cowboys as actors and of imitations of Indian music in the score does not create an opera. Neither does the dramatization of revolutionary bravery, Spanish missions or Puritan intolerance. The artistic foundation of a national school of opera is of course a national song-speech, a declamation in which the father-language and the mother-song have brought into the world a child that could have been born of no other parents. The theme of the libretto may be taken from any literature in the world.



590 Victor Herbert, 1859–1924, composer of popular music, from a photograph. © Underwood & Underwood

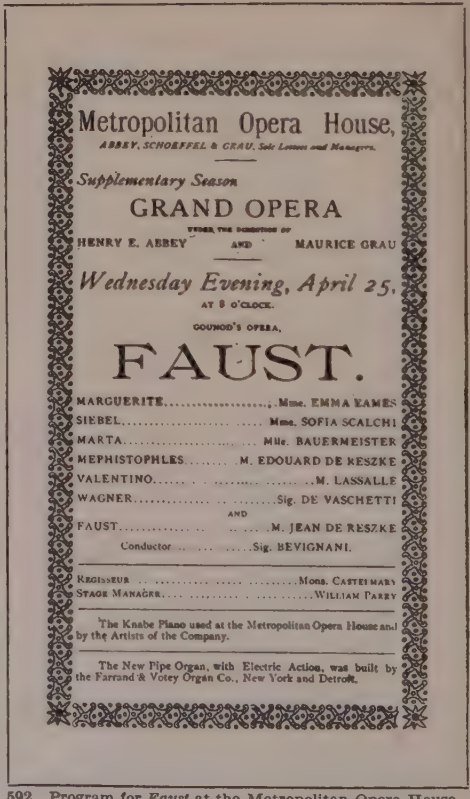
591 From the illustration *The Opening Night of the Grand Opera Season*, drawing by C. H. Provost in *Harper's Weekly*, Dec. 29, 1900

OPERA AN EXOTIC AMONG ENGLISH-SPEAKING PEOPLES

Opera among English-speaking peoples has always been an exotic. It was an importation at first into all countries except Italy, for the claims of France to antecedence are at least debatable. For many years native opera in France battled desperately against the popularity of the importation. In England to-day Wagner is the sovereign master. In Germany, Puccini rivals the most famous Teutons. But our composers, lacking the basis of a national folk-music and turning to the unoperatic materials offered by the Indian chant or the negro spiritual, have failed to discover that the vulnerable point in their system is a declamation in which the English tongue is forcibly married to the uncongenial Italian recitative.

We are compelled furthermore to consider the attitude of the public trained to regard opera as a form of fashionable entertainment, not an art, and accustomed to listening to strange phrases delivered in a foreign language. The Italian and his fathers and his grandfathers have always heard the commonest utterances of their language sung in the lyric drama. When our opera-goers hear those of our language they are inclined to smile. Two persons melodiously saying "Good evening; good evening" seem absurd to them, while "Buona sera, buona sera" courts their ears with the charms of poetic mystery. The disposition of the public toward opera has powerfully aided the other factors in maintaining its exoticism. To-day the popularity of opera throughout the country is unquestionably spreading; but there is no tangible evidence that the people look upon it as an art-form. It is true that much excellent criticism of new works appears in various parts of the country and that an almost negligible minority discusses lyric dramas as art-creations; but from the Metropolitan Opera House to the Tivoli the vast majority of opera-goers are mere amusement seekers, to whom lyric dramas are valuable chiefly as materials for the supply of phonographic records.

THE INTERNATIONAL METROPOLITAN OPERA

Meanwhile, this survey of the relation of opera to the life of the people of the United States cannot be concluded without a reference to the apparent assumption of an international character by the Metropolitan Opera House. Puccini's *Girl of the Golden West* had its first performance at this theater. The attainment of an international position by the Metropolitan might perhaps signify the existence of an artistic influence formed and supported by the New York public; but the fact that numerous operas received recently in Europe as of signal worth have not been and are not likely to be produced at the Metropolitan, suggests the possibility that the seemingly international character is merely the result of Signor Puccini's rebellion against the treatment accorded to some of his productions by his own countrymen.

Metropolitan Opera House,
ABBEY, SCHOEFFEL & GRAU, Sole Lessees and Managers.

Supplementary Season

GRAND OPERA

UNDER THE DIRECTION OF

HENRY E. ABBEY AND MAURICE GRAU

Wednesday Evening, April 25,

AT 8 O'CLOCK.

GOUNOD'S OPERA,

FAUST.

MARGUERITE..... Mme. EMMA EAMES
SIEBEL..... Mme. SOFIA SCALCHI
MARTA..... Mlle. BAUERMEISTER
MEPHISTOPHLES..... M. EDOUARD DE RESZKE
VALENTINO..... M. LASSALLE
WAGNER..... Sig. DE VASCHETTI
AND
FAUST..... M. JEAN DE RESZKE
Conductor..... Sig. BEVIGNANI.

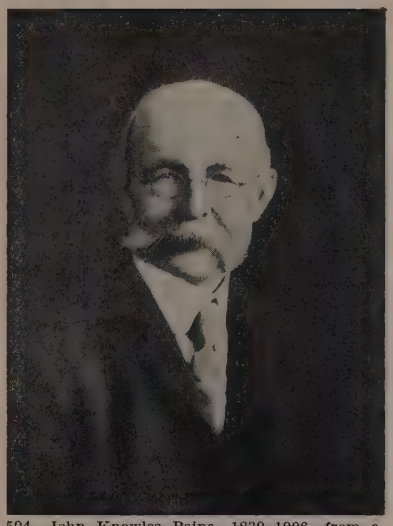
REGISSEUR..... Mons. CASTELMARY
STAGE MANAGER..... WILLIAM PARRY

The Knabe Piano used at the Metropolitan Opera House and by the Artists of the Company.

The New Pipe Organ, with Electric Action, was built by the Farrand & Votey Organ Co., New York and Detroit.

592 Program for *Faust* at the Metropolitan Opera House in 1894, in the New York Public Library

593 Scene in Fry's opera *Notre Dame de Paris* as given at Philadelphia, from *Frank Leslie's Illustrated Newspaper*, May 28, 1864

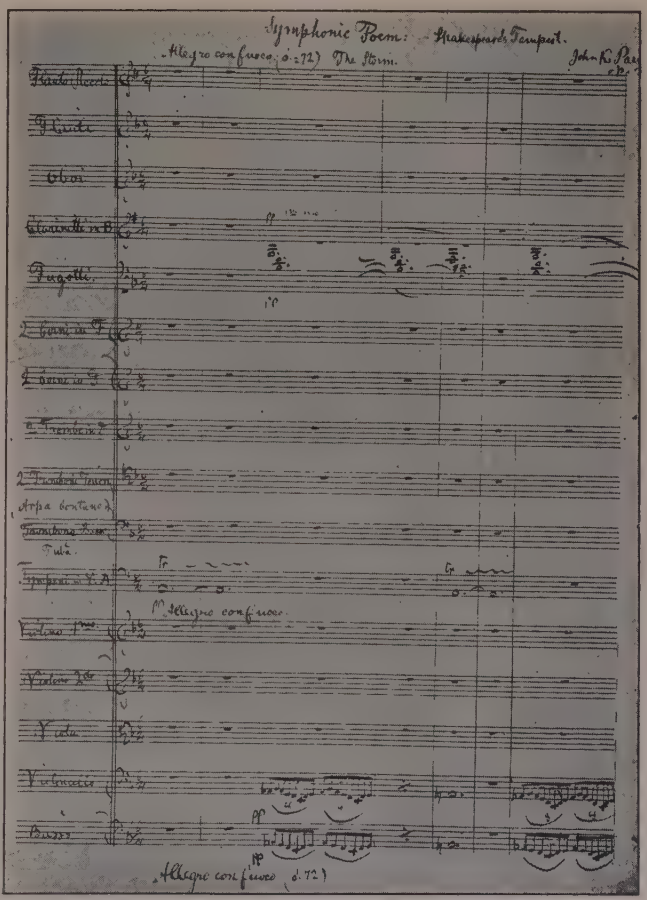


594 John Knowles Paine, 1839–1906, from a photograph in the Harvard College Library, Cambridge

AMERICAN COMPOSERS

American composers are not without achievements. Enough has been said about the pioneers. The histories contain pages about Gottschalk, Lowell Mason, William H. Fry, Stephen Emery, George F. Bristow and other now forgotten but adventurous spirits. None of them affected the trend of American music or left anything of more than momentary worth. Fry's *Leonora*, an opera produced in 1845, had a passing success and perhaps lent some glamour to the creator's title of "First American Composer." But it is not until we reach the period of the Harvard school, with Professor John Knowles Paine as its head and his pupils and followers as its body, that we come into contact with a clearly defined quantity of American composition. It has been defined as classic because it adhered to the laws and traditions of the German conservatories; but some of its members have survived to venture with discretion but with genial spirit into the land of romance and to speak the musical language of the less violent Modernists.

Professor Paine, born in Portland, Maine, in 1839, wrote an opera entitled *Azara*, two symphonies, two symphonic poems, *The Tempest*, *An Island Fantasy*, an oratorio, *St. Peter*, and music to the *Œdipus Tyrannus* of Sophocles. He left much music in smaller forms. None of his works occupy places in contemporaneous programs. His opera was never produced. Professor Paine's force in our musical development was centered in his training of young and vigorous native talents which based their achievements on sound academic traditions, the foundations of music.

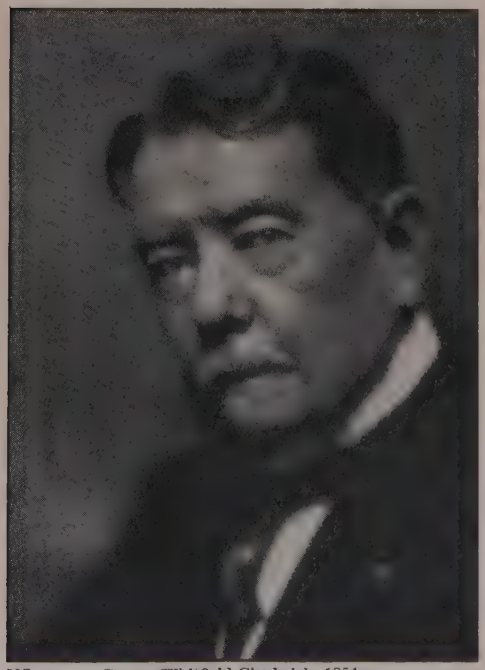


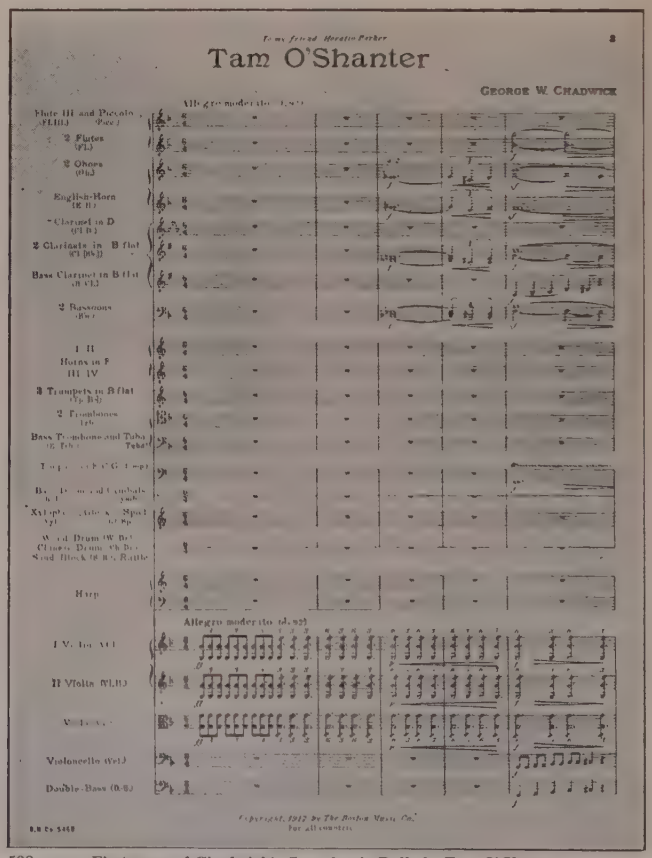
595 From the original score of John Knowles Paine's Symphonic Poem *Shakespeare's Tempest*, 1877, in the Harvard College Library, Cambridge

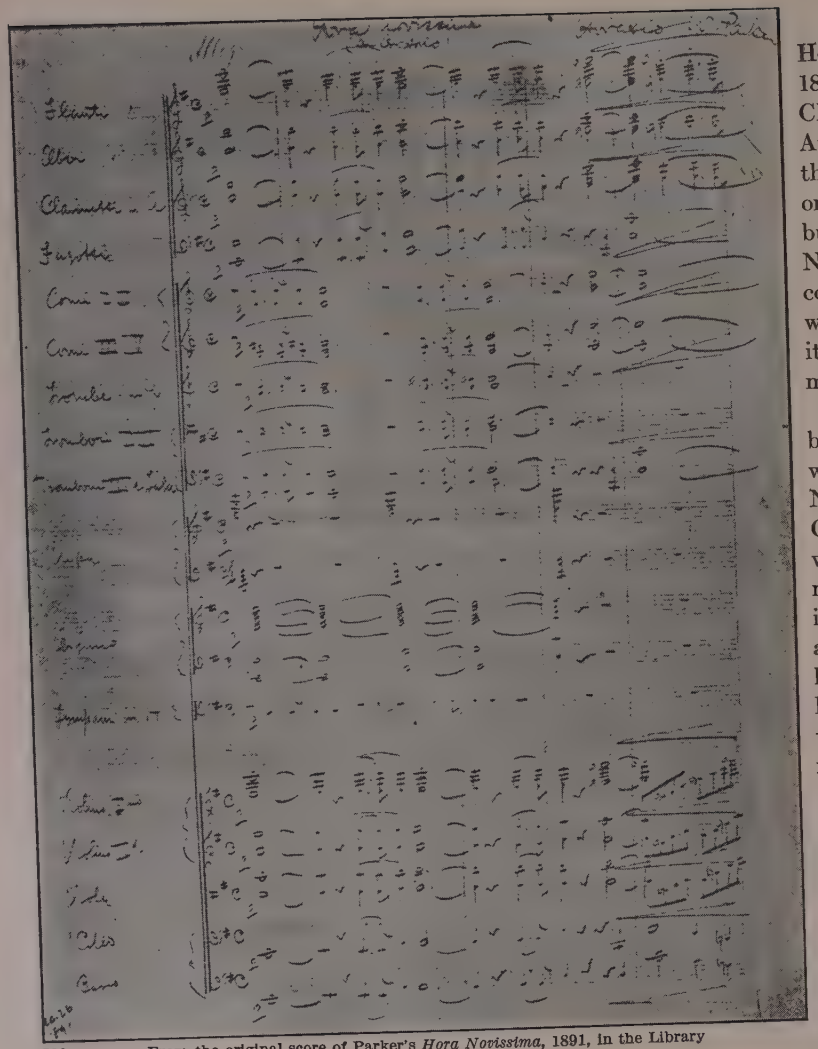
596 Home of the New England Conservatory of Music from 1882 to 1902, from *King's Hand Book of Boston*, 1883

GEORGE WHITFIELD CHADWICK

George Whitfield Chadwick, born in 1854, and at present director of the New England Conservatory of Music in Boston is the dean of American composers. He studied first at home and then for three years in Leipzig and Munich. His first work was written in the latter city and produced there. It was essentially classic in form and style and Mr. Chadwick's music for some years continued to be built on German models. But he was not of the stationary type. The romantic spirit appealed to him and his music began slowly to emerge from the shadow of Teutonism; it basked in the sunlight of Irish folk-song and negro melody and eventually even began to frolic with the idioms of the Futurists. His *Euterpe* overture, 1904, shows the genial progress of his muse, while his *Tam O'Shanter* reveals him as a musical merrymaker and orchestral technician of high rank. The Americanism of Mr. Chadwick is disclosed in his facile assimilation of the best in foreign schools and his ability to stamp it with his own individuality. His talent, though not averse to the smaller forms, is best disclosed in his larger works, such as the *Yale Commencement Ode* and the *Phœnix Expirans*. His *Ballad of Trees and the Master* is also a choral composition of great worth. A list of his more important works includes *Judith*, opera, 1900; symphonies in C, B-flat and F, several overtures, *Cleopatra*, symphonic poem; piano quintet and five quartets; choral works, *The Viking's Last Voyage*, *Lovely Rosabelle*, *The Lily Nymph*, *The Pilgrim's Hymn* and the *Columbian Ode*, for the World's Columbian Exposition, Chicago, 1893.



597 George Whitfield Chadwick, 1854–.
© Pirie Macdonald

598 First page of Chadwick's Symphonic Ballade *Tam O'Shanter*.
© Boston Music Co., 1917

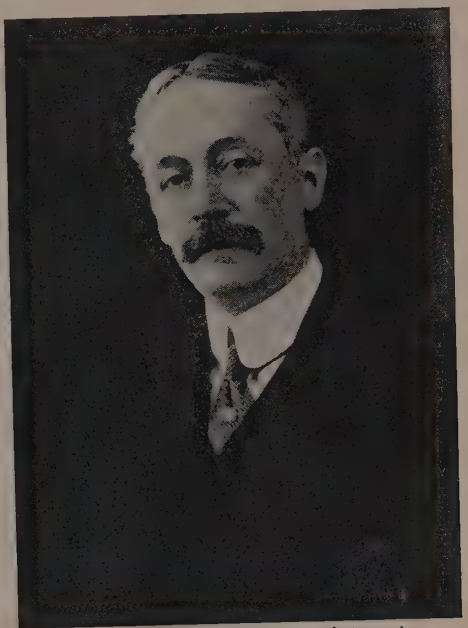


599 From the original score of Parker's *Hora Novissima*, 1891, in the Library of Congress, Washington

HORATIO WILLIAM PARKER

Horatio William Parker, who was born at Auburndale, Massachusetts, in 1863, was one of the leading figures of American music. He studied under Chadwick and Stephen Emery and afterward with Rheinberger in Munich. At the time of his death in 1919 at Cedarhurst, New York, he was dean of the Yale School of Music. His most successful creation was undoubtedly the oratorio *Hora Novissima*, which won him high rank not only in this country, but also in Europe. The work was written for the Church Choral Society of New York and produced by that organization in 1893. It was the first American composition to be given at a festival of the Three Choirs at Worcester, England, where it was sung in 1899. It is a living composition and will probably hold its place for many years. It is characterized by loftiness of style, richness of melody and splendor of part writing.

In 1911 the Metropolitan Opera Company offered a prize of $10,000 for the best opera in English by an American. Parker's *Mona*, book by Brian Hooker, was the winner. His *Fairyland*, a second opera, won a prize offered by the National Federation of Musical Clubs in 1915. Neither of these works survived a first season. The reasons could be discovered easily in the score of *Mona*. Parker showed a singular aversion to extended lyric utterance, and strove to make his characters convey their emotions in declamatory phrases. The most successful musical pages in *Mona* were those in which the composer's talent for choral writing was free to exercise itself. Others of Parker's most important works are *The Holy Child*, *The Legend of St. Christopher*, *Adstant Angelorum Chori*, *Hymnos Andron* (for the Yale bicentenary), *A Star Song* (Paderewski prize, 1901), and *Cupid and Psyche* (fiftieth anniversary of the Yale School of the Fine Arts). Parker was for many years the director of the New Haven Symphony Orchestra, an organization with a fine record for the presentation of good music.



600 Horatio William Parker, from a photograph

601 Arthur Foote, from a photograph

ARTHUR FOOTE

Arthur Foote, born in 1853, was also a pupil of Professor Paine and Stephen Emery, and is known as one of America's foremost composers of instrumental music. His two trios, two quartets, and piano quintet, his serenade in E for strings, two orchestral suites, a prologue entitled *Francesca da Rimini*, as well as numerous excellent organ works, have created for Foote a high place in the esteem of music lovers.

Foote is regarded as "the Nestor" of that group of living New England composers already mentioned in this chapter.

602 Frederick S. Converse, from a photograph

FREDERICK SHEPHERD CONVERSE

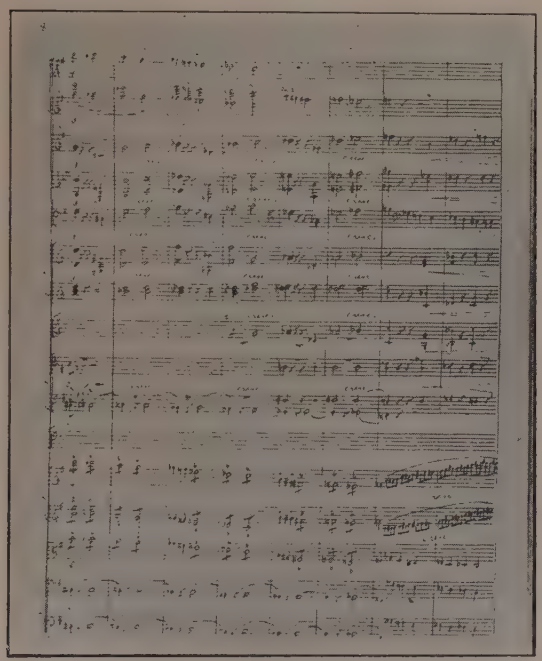
Frederick S. Converse, born in 1871, another of the Boston group, has contributed to the repertory of the orchestra *The Mystic Trumpeter*, *Endymion's Narrative*, *The Festival of Pan*, *Night* and *Day* (two poems for piano and orchestra) and a symphony in D-minor. His opera, *The Pipe of Desire*, was produced at the Metropolitan Opera House in 1910 after a Boston presentation in 1906. His second opera, *The Sacrifice*, was given by the Boston Opera Company in 1911. He composed the music for the pageant and masque of St. Louis in 1914. He has written also chamber-music and some piano works. He is conceded to be among the foremost American composers because of the solidity and dignity of his principal works.

603 The Stage-setting for *The Sacrifice*, Act I, performed at Boston, 1911, courtesy of F. S. Converse

EDWARD ALEXANDER MACDOWELL

In New York lived one of the leading figures of our native musical art, Edward Alexander MacDowell, who was born in 1861 and died in 1908. He studied abroad and had the friendship of Liszt, who gained for him European consideration. He lived for a time in Boston, but the latter years of his career were passed in New York where he was professor of music in Columbia University. There has been much discussion, some of it acrid, of the qualities of MacDowell's music. It is unnecessary here to say more than that his place as one of the richest talents in American musical history cannot be questioned. His mental characteristics combine warm romanticism with a certain spiritual aloofness which kept him from receiving the magnetism of intellectual movements.

604 Edward Alexander MacDowell, after a photograph



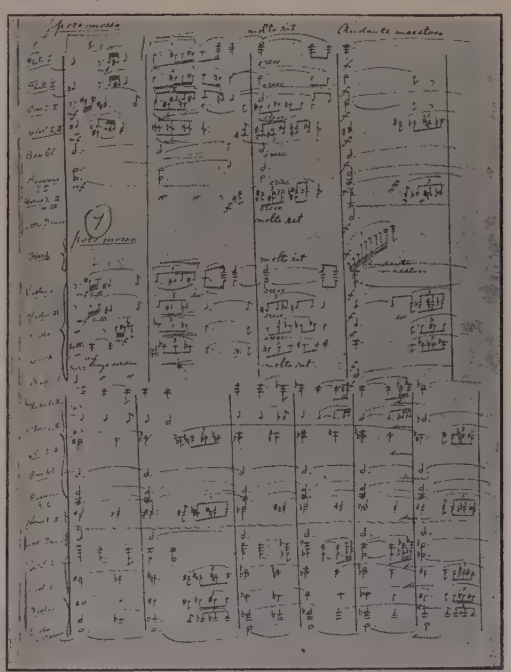
605 From the original score of MacDowell's *Indian Suite*, 1896, in the Library of Congress, Washington. © Breitkopf & Hartel, Leipzig, 1897.

MACDOWELL'S *INDIAN SUITE*

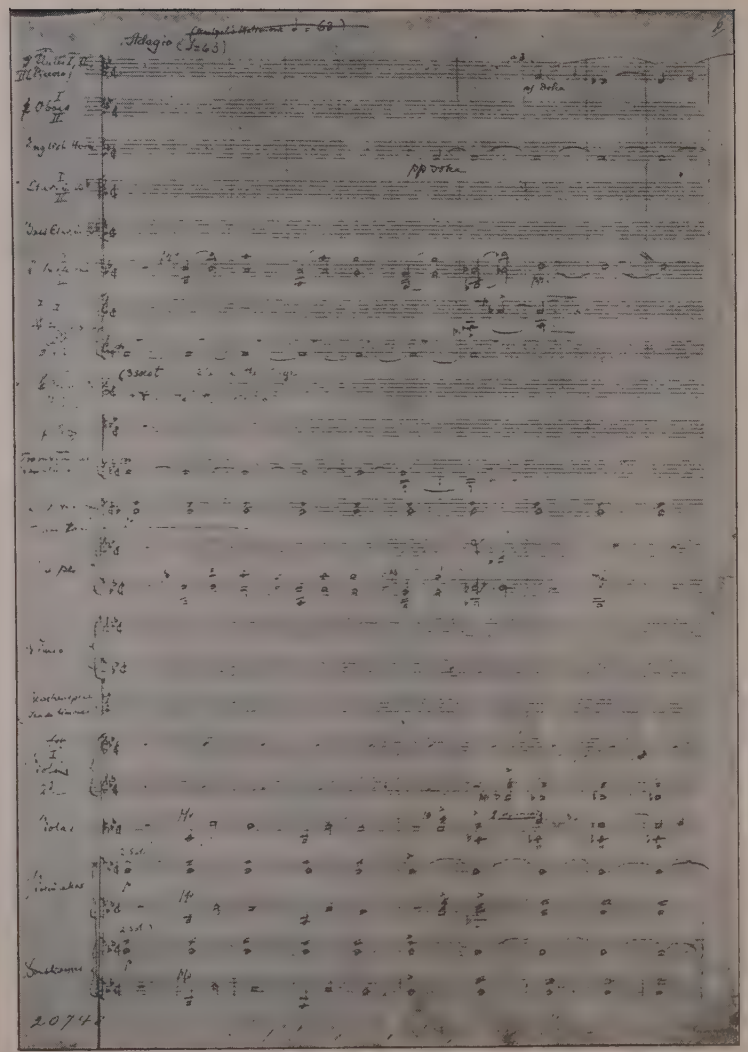
At the same time MacDowell's peculiar individuality gave to his creations a singular charm. Like some of his contemporaries among the painters and sculptors, he was influenced by the Indian background of America. His masterpiece is probably his *Indian Suite*, though his pianoforte sonatas, *Eroica*, *Tragica* and *Keltic* are more familiar to music lovers. His songs are admirable and his smaller piano pieces have large merits. His piano concertos are still played, and his symphonic poems, *Hamlet*, *Ophelia* and *Launcelot and Elaine*, are occasionally heard. MacDowell's influence has been kept alive by composers who were his pupils at Columbia University.

HENRY KIMBALL HADLEY

Henry K. Hadley, born in 1871, is one of the younger writers, and has composed numerous works which have been received with favor on both sides of the Atlantic. His second symphony won the Paderewski prize and that of the New England Conservatory in 1901, and his *The Culprit Fay* won the National Federation of Musical Clubs prize in 1909. His first symphony was entitled *Youth and Life*, the second *The Four Seasons*, the fourth *North, East, South, West*. *Salome* and *Lucifer*, tone-poems, further reveal his devotion to romantic ideals. He has written three operas, of which *Cleopatra's Night* was produced at the Metropolitan Opera House. Hadley has conducted opera and concerts in Europe, was for a time conductor of the Seattle Orchestra, afterward of the San Francisco Orchestra and in 1926 was associate conductor of the Philharmonic Society of New York.



606 From the original score of Hadley's Rhapsody *The Culprit Fay* in the Library of Congress, Washington. © G. Schirmer 1910



607 From the original score of Charles Martin Loeffler's *A Pagan Poem* in the Library of Congress, Washington. © G. Schirmer, 1909

OTHER CONTEMPORARY COMPOSERS

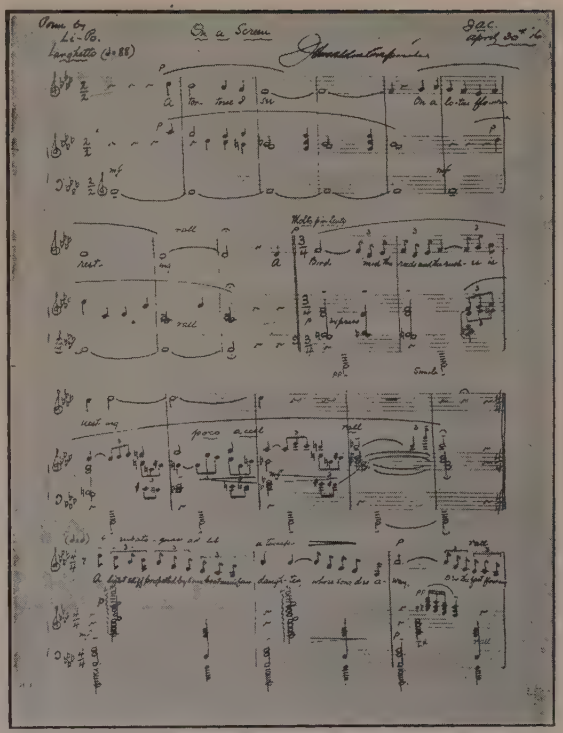
Edgar Stillman Kelley has written music for Shakespeare's *Macbeth*, a suite called *Aladdin*, music for *Ben Hur* and a *New England* symphony, produced at the Norfolk festival of 1913. Arne Oldberg (born in Ohio in 1874) is distinguished by his adherence to classic forms, of which he is a master, and by his creation of absolute music. David Stanley Smith, successor of Horatio Parker as dean of the Yale School of Music, has written music both absolute and founded on program. His *Prince Hal*, a symphonic sketch, has won much favor. His chorus for mixed voices with orchestra, entitled *The Fallen Star*, won the Paderewski prize in 1909. Edward Burlingame Hill has produced a good deal of music that is accepted as of large merit. Amy Marcy (Cheney) Beach, of Boston, is the leading woman composer of the United States. Her works are mostly built on the classic models and are distinguished by clearness and symmetry. In addition to a *Gaelic Symphony* in 1896, a mass, several choral works, anthems and other church music, she wrote a Festival Jubilate for the opening of the World's Fair at Chicago and in 1898 and 1915 other choral pieces for the Omaha and San Francisco expositions.

608 Amy Marcy (Cheney) Beach, 1867

Nothing need be said here about Templeton Strong and Arthur Bird, both composers of some distinction, whose careers were made in Europe and whose works have no American traits. Nor can much be said of the most eminent of all American composers, Charles Martin Loeffler, of Boston, because he is an Alsatian by birth, and his music is Gallic by choice. However, the finest of his works, *Le Mort de Tintagiles*, *A Pagan Poem*, and *Music for Four Stringed Instruments*, are American compositions that stand abreast of the march of European development, and have received their due meed of praise the world over. Walter Damrosch, conductor of the Symphony Society of New York, has composed some orchestral works, some songs, and an opera *Cyrano de Bergerac* (founded on Rostand's drama). His *Manila Te Deum* was composed in honor of Admiral Dewey's victory at Manila Bay.

THE TWO CHIEF TRENDS IN AMERICAN MUSIC

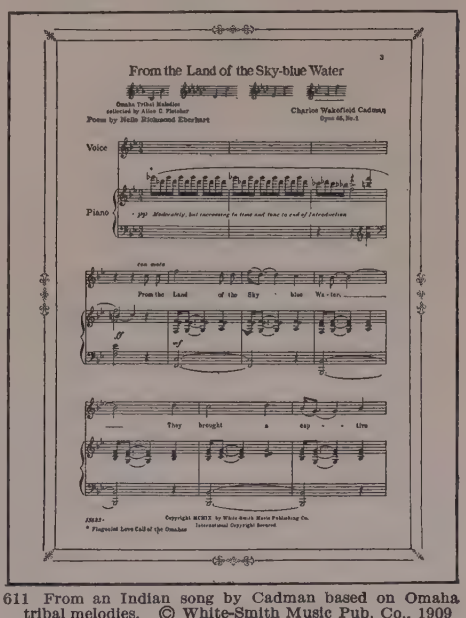
WHAT may be called for the sake of classification Americanism in music must be sought in the works of two groups of writers. One group yields itself to the influence of Dr. Antonin Dvořák's opinion that the only basis for a distinctly American music was the negro melody, while the other discloses its Americanism rather in its whimsical humor and volatile fancy. In the former group may be placed Henry F. B. Gilbert, John Powell and Rubin Goldmark, while the other includes John Alden Carpenter, Deems Taylor and Blair Fairchild. Charles Wakefield Cadman and Arthur Nevin have rested heavily on Indian music for their inspirations. Cadman's one-act opera *Shanewis* was produced at the Metropolitan and Nevin's *Poia* was first performed in Germany. The tendencies of the other musicians just named may be inferred from the titles of some of their works. Henry F. B. Gilbert has written a *Comedy Overture on Negro Themes*, a *Negro Rhapsody* (for orchestra) and *The Dance in Place Congo*, a ballet given at the Metropolitan. In a different vein is his symphonic prologue to J. M. Synge's *Riders to the Sea*, produced at the MacDowell Festival, at Peterboro, New Hampshire, in 1914. Goldmark's *Requiem*, 1919, and his *Negro Rhapsody* contrast with the *Ode to Colorado* and his A-major piano quartet, which won the Paderewski prize in 1910. John Powell has composed a *Negro Rhapsody* and a sonata, *Virginesque*. John Alden Carpenter's *Adventures in a Perambulator* and Deems Taylor's *Through the Looking Glass* are two whimsical suites which promise to secure permanent places in the repertories of the country's orchestras. Blair Fairchild has lived mostly in Paris and his works show the influence of the contemporaneous French school.



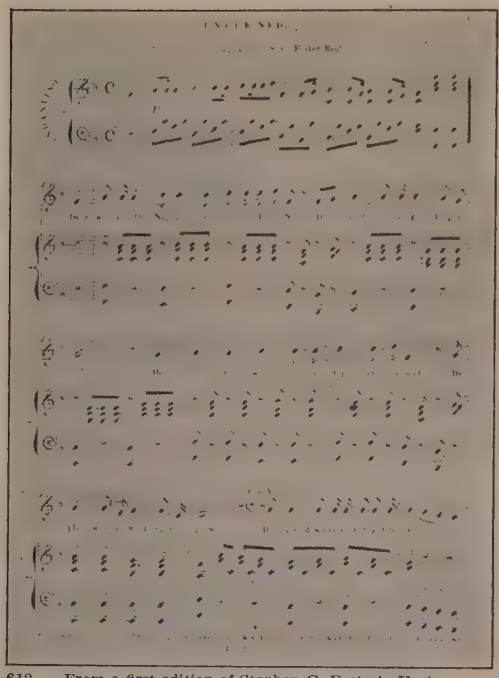
609 From the original score of John Alden Carpenter's *On a Screen* in the Library of Congress, Washington. © G. Schirmer, 1916

610 Charles Wakefield Cadman, 1881–. © Halliday Historic Photograph Co.

AMERICAN MUSIC IDEALISTIC

THE music of the American composers, viewed as a mass, is distinguished by mastery of technique and form, by sensitive fancy, warm, if not deep, feeling, and by a constancy to high ideals. The want of nationalism in melodic idiom and rhythmic movement is of course due to the absence of a national folk-music. The utilization of the negro songs and spirituals as a basis for something distinctively American was inevitable and would have come even if Dvořák had never promulgated his theory or composed his symphony *From the New World* and his American quartet and quintet. The music of the Indians continues to be studied and to be a source of discussion, sometimes acrimonious. It is not very flexible as material, but is rich in suggestion.

From the Land of the Sky-blue Water
Charles Wakefield Cadman
Voice
Piano
From the Land of the Sky blue Wa-ters
They brought a sup - ply

611 From an Indian song by Cadman based on Omaha tribal melodies. © White-Smith Music Pub. Co., 1909



612 From a first edition of Stephen C. Foster's *Uncle Ned*, 1848, in the New York Public Library

THE INFLUENCE OF NEGRO MUSIC

613 Stephen Collins Foster, 1826–64, after a photograph

Long before Dvořák's day the slave-songs of the South furnished inspiration to Stephen C. Foster, whose *Old Folks at Home*, *Massa's in de Cold Ground*, *Nelly was a Lady*, *My Old Kentucky Home*, *Good Night*, and *Old Black Joe* are so widely known and sung that loose writers sometimes call them "folk songs." These songs have none of the characteristics of negro melody which have appealed most forcibly to the later writers. They lean rather toward the "spiritual" in their lachrymose sentiment and quickly uncovered emotions. The rhythmic snap which subsequently laid the foundations of "ragtime" is absent from them, but is to be found in the negro compositions of Henry F. B. Gilbert, John Powell, Rubin Goldmark and others.

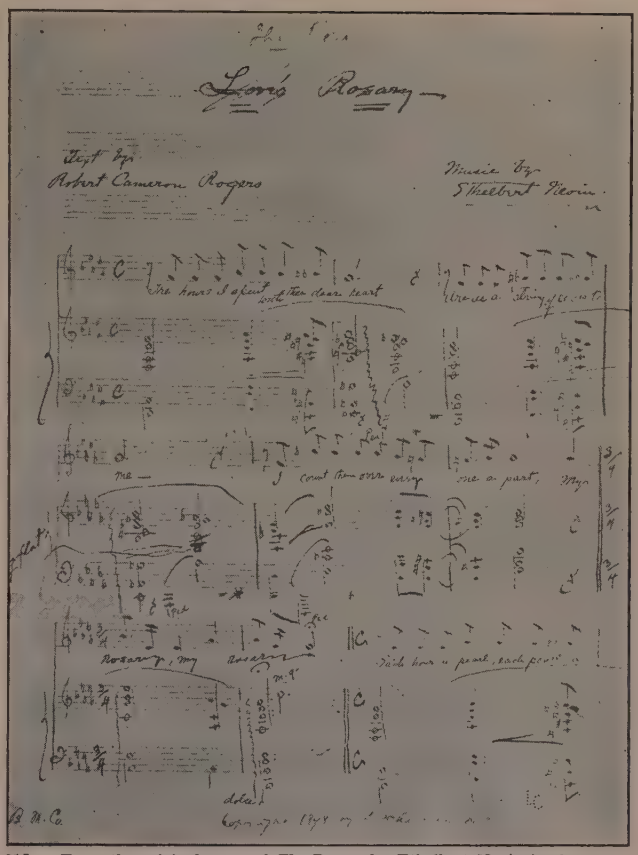
MUSIC AND THE MELTING-POT

It has already been asserted that the history of music in this country was a story of assimilation rather than creation, but it may be added now that the assimilation has been powerfully aided by resolute propagandism and unceasing education. Instruction may be obtained from the disposition of any public toward opera. New York City is a home for all nationalities and its opera house is its most frequented musical resort. When Chaliapin sings in *Boris Godunov* the theater contains hundreds of enthusiastic Russians. If Miss Bori sings in *Anima Allegra* the Russians are all absent, and some scores of Spaniards appear. When *Cavalleria Rusticana* and *Pagliacci* are sung, the house is crowded with demonstrative Italians. The boxes on all occasions are occupied by "society" people who go to opera as they go to dances or dinners. If the observer seeks for evidence of complete assimilation in the concert hall, he will find that more than half of any audience is composed of persons who have plainly not yet felt the magic beat of the mysterious melting-pot. In short, the foreign-born citizen naturally goes to hear the kind of music he loved to hear when he was at home. And in order that the relation of music to the people of this country may be understood, it must be admitted that the foreigners of humble origin enjoy music which is viewed with hostility by the born Americans of a similar mental status. The encouraging feature of musical history in this country is the continued spread of interest in the art, but we must never lose sight of the vital fact that this interest works its way down from the top. This is perhaps the most striking aspect of American musical development. Perhaps one day we will be a nation whose song springs naturally from the common people. But aside from the cow punchers who rode the lonely plains there has been little ballad-making among us.

614 A Concert by Gilmore's Band in Madison Square Garden, from an illustration by W. T. Smedley in *Harper's Weekly*, June 20, 1891

AMERICAN SONGS

AMERICAN song writers have produced many beautiful melodies, such as *The Rosary*, which have become favorites. But these have invariably been handed down from above. Moreover, they have not become the universal property of the people. Our population is as yet too heterogeneous for that. Our civilization offers so many pleasures like the picture palace, the dance, and the bridge table that there is little time for singing. Certainly the conquest of the American home by our own songs would not readily bear comparison with that of German homes by *Das Veilchen* and *Der Erlkönig*. The phonograph and the radio are helping the native lyrics to establish themselves among the people for whom they were composed and are adding substantially to the efforts of popular singers who specialize in songs with English texts. Efforts to develop community singing are also of great value. Perhaps we shall one day become more of a singing nation. Our songs too frequently lack characteristics which would mark them as products of American conditions. The majority of them are obviously machine-made and for that reason devoid of the living thrill without which no music conquers.

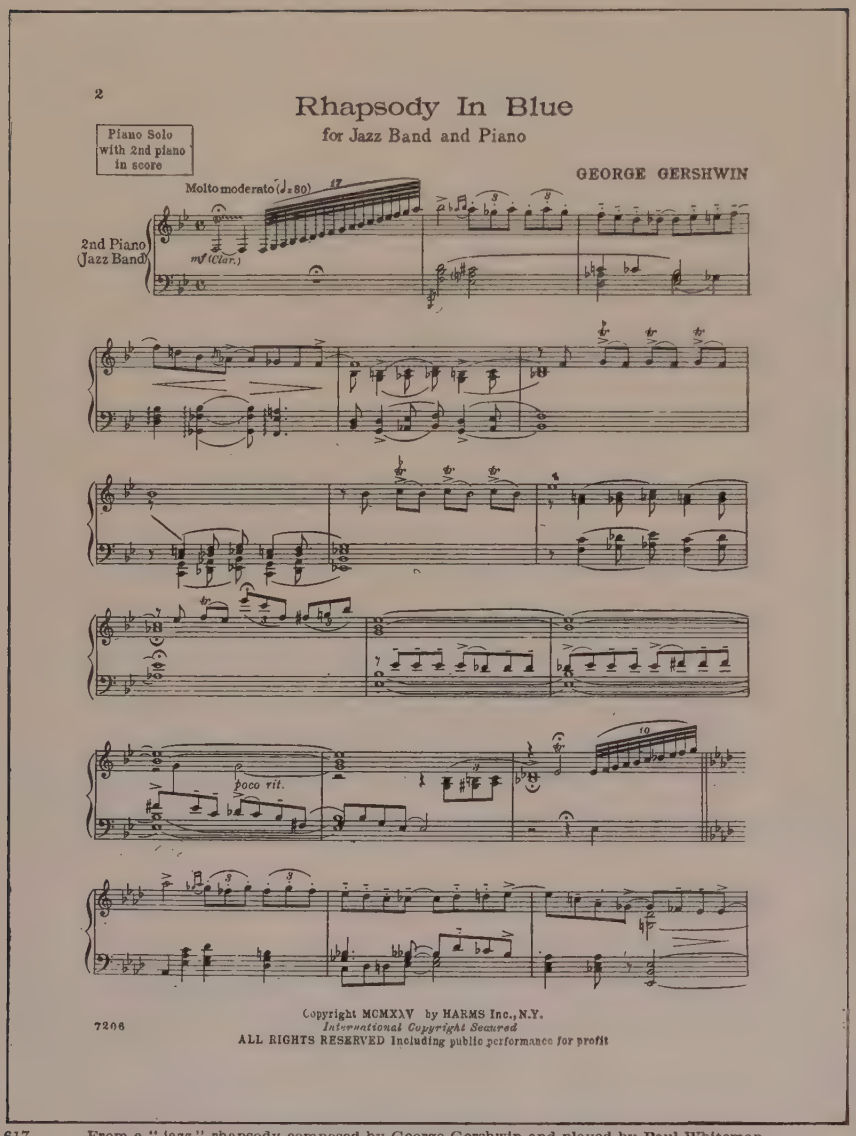


615 From the original score of *The Rosary* by Ethelbert Nevin in the Library of Congress, Washington. © G. Schirmer, 1898

PATRIOTIC MUSIC

PATRIOTIC songs and airs should assuredly be a direct utterance of national feeling, yet the American who sets out to survey the field of patriotic music in his country cannot be overwhelmed with pride. The endless discussion about *The Star-Spangled Banner*, although that pompous utterance is the official national anthem of the government, is enough in itself to convince the disinterested observer that it has no powerful appeal to the national consciousness. The air originated in England, not America. The *Marseillaise* is strongly French in character and was born in France under stirring circumstances. But on the whole the case of *The Star-Spangled Banner* is little worse than that of the Russian hymn or the Austrian. It differs in the one vital fact, that the people as a whole do not accept it. *America*, which so many declare to be our national hymn, is only American in its words, the tune is that of the British national hymn *God Save the King*. *America The Beautiful*, one of the best expressions of American sentiment and inspiration and popular in the United States during the World War, is another instance of adapting new words to an old air. Here the words by Katharine Lee Bates were set to the hymn *Materna* of Samuel A. Ward. The Civil War brought forth some fairly good songs, but these are sectional rather than national. They are, fortunately, mostly forgotten and should be. Reference has already been made to the most firmly established of our popular songs, namely, those composed by Stephen C. Foster (No. 612), but they too are sectional in feeling, for it is inconceivable that the native-born sons and daughters of Maine or Oregon can be deeply affected by thoughts of an old Kentucky home or a master in the cold, cold ground.

616 Samuel Francis Smith, 1808–95, author of *America*, 1832, from a photograph



617 From a "jazz" rhapsody composed by George Gershwin and played by Paul Whiteman. © Harms Inc., 1925

RAGTIME AND "JAZZ"

THERE is, however, a type of music which has actually conquered the country, namely, the so-called "jazz." Too much importance is attached to the vogue of this infectious expression of exuberance. The highly significant fact that it has superseded what was known as "ragtime" is generally overlooked. "Ragtime" and "jazz" are not identical. The former was distinguished by its characteristic use of syncopated rhythm and was devoid of instrumental peculiarities. The latter acquires its individuality chiefly from a capricious and frequently grotesque employment of the portamento and instrumental effects, such as mutes of various kinds ranging from Derby hats to tin kettles. Expert jazz performers, like Ross Gorman, have learned to distort melodic sequence into irresistible burlesques on music. The portamento has become the common property of trombones and reed instruments.

The high period of "ragtime" was the decade before the World War. The prevalence of "jazz" has arisen since the conflict. The writer first heard "jazz" instrumentation while the war was in progress, when marching trombone-players made known to the public their peculiar tricks of portamento with the slide. Those who are familiar with the singing of negro male quartets know that their basses are fond of treating descending scale-passages in a manner resembling that of the military trombone-players just mentioned. In other words, it might not be impossible to establish an Afro-American relationship between the origins of "ragtime" and "jazz." As negro melody has always had an especial charm for Americans it seems likely that any exaggeration of its characteristics leaning toward burlesque would appeal to the American sense of humor.

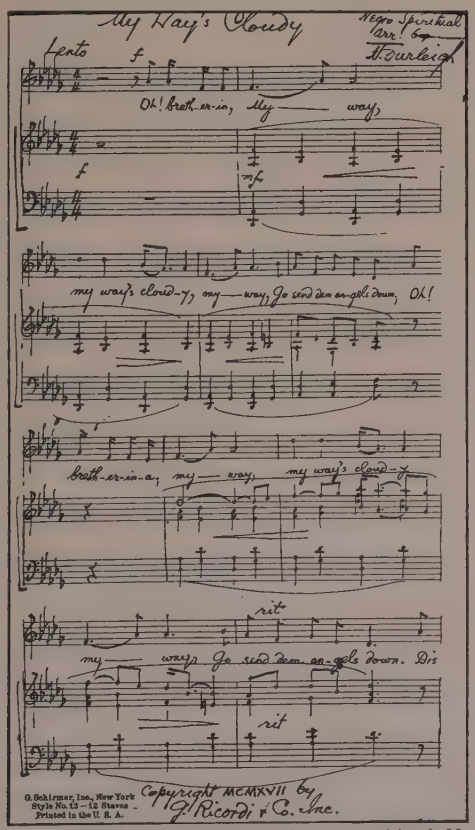
We must ask the reader to consider how much of American individuality has been found in the mass of compositions put forth by native-born writers and how closely and intimately it has brought itself into relation with the artistic feeling of the public. We are obliged to note that no people as a whole rises to an appreciation of the higher forms of music, but the appeal of such forms is surely wider when the materials of which they are built are fashioned by the hands of the people themselves. No one can doubt that the music of Albeniz and Granados makes itself loved by Spaniards more easily than that of Brahms or that Russians gather to their hearts the symphonies of Tschaikowsky and the operas of Moussorgsky and Rimsky-Korsakov.

CONTEMPORARY POPULAR MUSIC

618 Paul Whiteman, 1890–, exponent of "jazz" band music

THE want of permanence in the popular music of to-day is so easily demonstrated that no space need be devoted to it. The most casual observer cannot fail to perceive that the prevailing songs, which are mostly planned to serve also as dance-music, are quite devoid of the traits of the old ragtime and equally of the negro melody. It must not be regarded as irreverent to say that they more nearly resemble the emotional hymns heard in revival services. To classify them as "jazz" shows that the term has lost its original meaning. The reason for the appeal of such music lies on the surface and need not be discussed. The mere record is all that is required here.

At the end of the way we find ourselves confronted by a single conclusion, whose significance is by no means clearly definable. The people of the United States possess no genuine national music created by themselves, but have adopted a type which none the less expresses their ebullience, their nervous energy and their aversion to artistic solemnities. That any enduring form of art can be reared on this music as a foundation seems at least to be questionable. The most important demonstration of its possibilities is that made by Paul Whiteman, a conductor of dance music in New York. Whiteman has given concerts designed to show the progress and development of "jazz" from its crudest early form to that of an ambitious rhapsody for piano and orchestra composed by George Gershwin. These concerts indicated the resources of the "jazz" band rather more clearly than the promise of the music itself.


My Way's Cloudy
Negro Spiritual
Arr. by
H. Burleigh
Lento
Oh! Breth-er-in, My way,
my way's cloud-y, my way. Je send dem an-gels down, Oh!
Breth-er-in-a, my way, my way's cloud-y
rit
my way. Je send dem an-gels down. Dis
rit
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Style No. 13 – 12 Staves
Printed in the U. S. A.

619 From the original score of the negro spiritual *My Way's Cloudy*, arranged by H. T. Burleigh. © G. Ricordi & Co. Inc., 1917

AFRO-AMERICAN MUSIC

IF it is true that the musical history of the country is one rather of assimilation than creation, it may at least be added that the assimilative powers of the people have responded much more actively to the attractions of the Afro-American music and its derivatives than to those of European artists and their disciples. But this was inevitable. In spite of the fact that we are a nation of conglomerate development, containing elements drawn from all the rest of the world, we have nevertheless a certain national character, and, except among primitive races, such a character rarely exists without an appetite for its own music. One of the most curious aspects of American history is to be found in the fact that the race whose individuals were brought to American shores as slaves and whose descendants have never been granted equality by their white neighbors, have given us our only distinctive native music.

The only music that has come up from among our people is the Afro-American. It has the traits of a true folk-music. It is of the people, by the people, for the people. Speculation should not enter into a consideration of the musical development of the United States, but one is impelled to wonder what would have been the grade of popular music produced by our people if they had enjoyed the racial background of the Russians or the Germans. The prevalence of "ragtime" before the World War and "jazz" afterward has demonstrated, beyond doubt, that the musical taste of our countrymen is not deeply influenced by the labors of benefactors or orchestras, the propaganda of music clubs or even the work of supervisors of music in public schools.

620 A Concert at Lewisohn Stadium, College of the City of New York. © Empire Photographers, 1924

THE FUTURE OF AMERICAN MUSIC

The present state of artistic composition in this country suggests the likelihood that it will advance along lines similar to those followed by the popular music. Without enslaving itself to the idioms and forms of the Afro-American folk song and equally without prostrating its spirit before the altars of either the European nationalists or modernists, it will seek to express the soul of its own people. Henry Hadley's *North, East, South, West* was a deliberate essay in this direction, and his employment of certain familiar melodic idioms was for the purpose of delineating certain sections. Goldmark's *Requiem* (suggested by Lincoln's Gettysburg Address) and Ernest Schelling's *Victory Ball* were other efforts in the same line. What the activities of musical organizations will yet bring forth cannot be conjectured.

Still another view of the historical line of movement is necessary. It is only in countries where the musical impulse is deeply imbedded in the national life that composers can carry on their work regardless of political upheavals and international conflicts. Among the Germans, Bach, the recluse musician, could live wholly absorbed in his duties as organist and choir master of the Thomas Church in Leipzig and unconsciously creating masterpieces of ecclesiastical music which in no way reflected the agitated spirit of the time. It calls for no unusual imagination to picture what might have been the trend of the tonal art if Bach, the most powerful individual influence it has ever felt, had plunged into the vortex of the time and given his mighty soul to the production of odes to the monarch or martial oratorios celebrating the Lord as a man of war.

Lacking such a transcendent genius as Bach, we possessed in our earliest days a few church writers whose inspiration might have been the Roundhead's surly hymn immortalized by Tennyson. The struggle for independence almost obliterated the infant musical life of the people. We did not produce a revolutionary anthem, as France did in the *Marseillaise*, because we had no national musical foundation for one. The years succeeding the Revolution were crowded with political events which held the minds of the people distant from considerations of art. The Mexican War, which now seems a matter of small moment, loomed larger in its own day, and when Jefferson was a decaying force but not yet a dead apostle, possibly more thousands of Americans were interested in the Missouri Compromise than we can realize now. There were some indications of a stirring of the feeble musical spirit in the shadowed years before the Civil War. But it was not till the dust of fratricidal battles had begun to settle that the great musical organizations of this country lifted their standards and began to approach a prominence that entitled them to the daily observation of the newspapers East and West. At the present time European visitors are fond of telling us that we are a nation of idealists, which is indisputably true. But they do not often inform us just what our ideals are. We may without fear of offending ourselves admit that in the tempestuous 1849 period most of us were as interested in the Golden Calf as we are to-day, and that for many years after 1849 we were by sheer force of circumstances engaged in the solution of material problems. The splendid era of western development was one of the proudest and most brilliant chapters in our history, but it furnished no nurture for the growth of musical art. Every American realizes now that the pioneers had no time to stop to write stories and poems, paint pictures or compose sonatas. But they left us imperishable records which may serve as inspiration to all the creative genius of our future.

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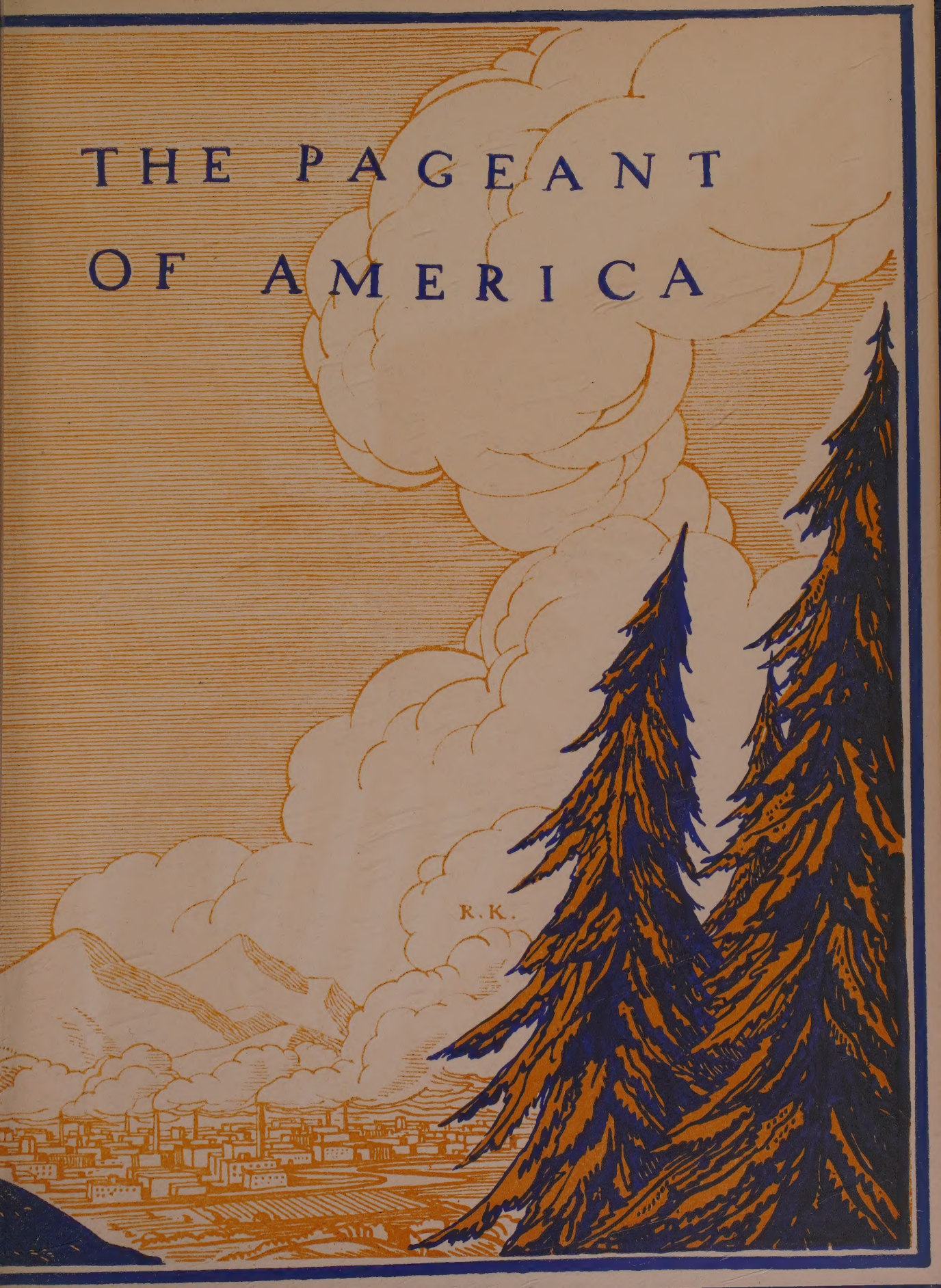
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